

SATURDAY, SEPTEMBER 25, 1886.

No. 751, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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## LITERATURE.

"English Worthies": Richard Steele. By Austin Dobson. (Longmans.)

THIS is not only a remarkably just critique, but it is in many respects one of the most charming biographies I have read. It would be idle to commend the book for merits which are among Mr. Dobson's familiar excellences; for the graceful and felicitous phrasing, the easy movement, the delicate humorous touch, the entire absence of affectation, that are characteristic of this as of Mr. Dobson's other work. Yet the reader is not more delighted by these than by the amplitude of illustration—such as is rarely fitted into so small compass—with which the course of Steele's life is traced, the profusion of material brought to command without seducing the writer into the easy pitfall of discursive treatment, and the dominant sympathy with which the different sides of Steele's character are made gradually to unfold themselves.

If I were to point to any defect in the book, I should be inclined to find it in what is after all an excellence overdone—a tendency to what may be called excess of scholarship. It strikes one that there is at times an inclination to a superfluity of detail upon small points that have no manner of concern with the proper work in hand. Surely such a discussion as that on p. 11 about the "Tutour," though embodying a correction of Forster, had better have been relegated to a footnote; and the like may be said of a similar discussion on p. 56, as well as of several others. These enhance the scholarly value of Mr. Dobson's book, no doubt, but they interfere with the reader's gratification, and they do not assist the author's progress. They tend, in fact, to make that progress lumber very uneasily at times; and, were it not for the author's resilient energy, would render portions of the work insupportably heavy. We demand scholarship in these times, and let us have scholarship by all means; but let us beware of pushing scholarship beyond the verge of scholastic pedantry. It is one of the chief merits of this book that it is a book for the scholar as well as for the general reader. But even though its author had meant it for a cyclopaedia article, to what good end did he give us a restatement of statements that require confirmation or deal with *rechauffés* of insignificant notes and queries?

These items, however, do not enter in any very conspicuous degree into the unity of the work. A further objection might be raised on the ground of what he has omitted. The writer of a work on Steele, who, after all, and not Addison, is the true founder of the English periodical essay, might

be expected to deal with some of the larger aspects of this question, not merely to indicate the immediate circumstances of the origin of the *Tatler* as they enter into Steele's life, but to trace the historic bearings of this new phenomenon and examine its literary significance. Mr. Dobson has not done this. Perhaps he regarded such a treatment of the subject as beyond his immediate province, and perhaps he was right. The wider phases of the question belong more properly to the history of our literature, to such a work as that of Prof. Beljame (*Le Public et les Hommes de Lettres en Angleterre au 18<sup>m</sup> Siècle*), whose masterly treatment of the entire subject leaves little further to be desired. Mr. Dobson has limited his aim to Steele and Steele's work.

It is in the author's estimate of Steele's character that I find the chief excellence of the book to consist. It is not frequently the lot of one, whether dead or living, who spends his life with the careless honesty of purpose and thriftlessness of his own good characteristic of Steele to find himself judged by one who combines so happily as Mr. Dobson the seldom associated qualities of veracity and kindness. I do not imply that Mr. Dobson has set himself to repeat the familiar account of Steele's life and to bathe it in a sun-flood of charity from his own heart, to tell the melancholy truth with a tender voice, to condone the multitude of sins in the fulness of the sinner's repentance. We have had enough of both praise and blame of Steele; and it would have been an easy matter to have made exposures in Macaulay's strain of brilliant flippancy, or to have smilingly dispensed absolution with the patriarchal benevolence of Thackeray. But Mr. Dobson has set himself the more difficult task neither of rattling blame nor of blinking pardon, but of intelligent and sympathetic comprehension. Going out to meet Steele half way by sympathy and the wish to understand him, he has succeeded with a rare felicity in doing what has not before been done—in telling us the truth of the matter. Faithfully to tell the truth, to strike the precise note of just appreciation in the estimate of a character so impulsive and a life so wayward as those of Steele, is a task beset with peculiar difficulties and demanding peculiar aptitudes. A character with more of reticent decorum, such as Addison, one with more of that social hypocrisy and personal cunning which pass for prudence, is far more simply explained, and, as a rule, far more highly esteemed; because this reticence enables the subject to sit partially in the dark, to hide his hand, and to "play his cards wisely." Steele did not know the method of playing his cards wisely. A stranger to Addisonian prudence, unable to restrain his hand when his feelings prompted him to strike, he entangled himself in the meshes of faction, and, through very excess of honesty, blundered into strife with friend as well as foe. He has left a superabundance of material for a verdict upon his character; but this material, again, is of that difficult and debatable kind which demands at the outset something finer than the mere capacity to judge facts—viz., the capacity to appreciate a nature like his. Not only does his life present a tangled web for the biographer to unravel, but the warping threads are found

to be those that are finest and require the most delicate handling, because they proceed from what constitute the finest elements of our moral being. An ordinary police-detective would be competent to sift the complications of such a life as Defoe's; the imbroglíos of Steele proceed from a different cause. "His quick enthusiasm and his irrepressible temperament often betrayed him into actions and landed him in dilemmas which meaner men would easily have avoided."

Mr. Dobson has made no attempt to find a hero in "Good Dick," but he has finally done him justice. He has explicitly brought out the good that was in him: his amiability, his frankness, his generosity, his untiring devotion, his self-sacrificing honesty, his genuine manliness. We English, on whom our virtue sits so easily, have a special repugnance to those failings that lean to virtue's side; and we have been characteristically severe upon the peccadilloes of one of our truest men. But it is well to know that Steele, if he slipped at times in the illustrious company of Harley and Bolingbroke, of Swift and Addison, was not the feeble sentimentalist of our pet Thackeray, that he was in no sense a hypocrite, that he was neither a drunkard nor a hard drinker, that he was unwavering in his principles and unswerving in his loyalty to friends, that in the days of light *amours* his love was almost romantic, that he was neither so weak, nor frail, nor fallible as we have been pleased to suppose, and that throughout his life he fought consistently and strenuously for what is right and what is pure. Mr. Dobson has turned the foil of our pity or reproach for Steele's weakness by bringing into relief the stronger features of his character.

JOHN G. DOW.

*The History of Catholic Emancipation and the Progress of the Catholic Church in the British Isles (chiefly in England) from 1771 to 1820.* By W. J. Amherst, S.J. In 2 vols. (Kegan Paul, Trench & Co.)

A HISTORY of the gradual abolition of the penal laws and the restoration of the Catholics of these realms to a position of equality with the other subjects of the Crown has long been wanted, not only by members of that communion, but by many others who are interested in modern history and the decline of that persecuting spirit, half political, half religious, which has had an effect on the world almost entirely evil. Some violent partisan books might perhaps be found which in part go over the same ground as that traversed by Mr. Amherst; but it is certainly not too much to say that the learned Jesuit's volumes are the first that have treated these events fully, and at the same time in a spirit which is not offensive to the tolerant reader. We have but one grave fault to find, and it may be well to relieve our feelings at once. Why has Mr. Amherst discontinued his chronicle of the Emancipation struggle in 1820—that is, nine years before the battle was finally won? We are not aware that there was any such break in the continuity of events as to make 1820 a new period of departure; for struggles of this kind are no more cut into sections by the death and accession of kings than they are by solar eclipses or the appearance of comets. It is very hard to pardon

him for this, and we can only do so on the condition that he will undertake in a future volume to give us the story down to 1829.

It is not easy to meet with a writer on any period of history since the reformation who does not show some signs of partizanship, which make his books perchance more entertaining, but deprives them of much of the trustworthiness which we have a right to demand of all those who profess to instruct us on serious matters. Before we opened Mr. Amherst's volumes we felt pretty sure that there would be no bitter words said of those Protestants who set their faces sternly against any relaxation of the old penal code. It is but too evident that, while some few said what they did not believe for the sake of winning the plaudits of an ignorant mob, others, and these the great majority, really did believe every silly falsehood which the abilities of many generations of slanderers had enabled them to thrust upon the world. We have ourselves been told by educated persons in the most simple good faith that since the accession of Elizabeth no one whatever had been in any way molested for his religion, except during the time of the Commonwealth. During the whole of the Emancipation struggle a great part of the people believed this. They moreover believed that it was a part of the Catholic faith that there was no obligation to speak the truth to Protestants, that priests could give their penitents leave to commit the most shocking crimes, and that the "Papist" claimed for the Pope the power of deposing kings whenever he had the desire to do so. It would be difficult for Mr. Amherst or anyone else who knows how these stupid prejudices arose to be very angry with the simple folk who were influenced by them. Readers of the old romances, or even of *Don Quixote*, know that the Moslem were credited with having images of Mohammed in their mosques. As, however, this absurd calumny produced no evil to the votaries of Islam, we are not aware that any Moslem author has ever thought it worth his while to expose it. The Mohammedans have a word *Takleed*, which signifies a blind belief in the opinion of others. It might well be imported into our tongue, and applied to those who have at various times wished to inflict dire punishment on their fellow creatures, not for opinions, right or wrong, which they really held, but for a jumble of fantastic enormities, the belief in which was impossible. No honour is due to Mr. Amherst for thinking kindly of persons so ignorant, however injurious they may have been to society; but his self-restraint is admirable when dealing with another class of men—the Catholic Vetoists, as they were called. The hope had been held out to Roman Catholics, ever since the first relaxations of the penal laws, that, under certain conditions, they might hope to be put on an equality with their fellow-subjects. These conditions varied from time to time. Some were of a nature which no Roman Catholic could assent to without forfeiting his right to be considered a member of the Church; others, though not contrary to faith, were socially and politically dangerous. In or about 1790 some Catholics had brought themselves to believe that they might take an oath which the bishops

speedily condemned, and for the sake of a small instalment of relief were willing to be legally branded as "Protesting Catholic Dissenters." This odious designation shows how little either Protestants or Catholics during the struggle knew or cared for the history or meaning of words. "Protesting Catholic Dissenters," however, never came into being; and the phrase is, we believe, so entirely forgotten that by far the greater part of Mr. Amherst's readers will make acquaintance with it in his pages for the first time. It is not so with the "veto" however. It was maintained by almost all the political leaders who desired to remove the Catholic disabilities that some safeguards were necessary. Most of them had so great a dread of Roman interference that they were not to be blamed for this opinion. The few who did not think it needful in itself believed, and at the time they had good reasons for their opinion, that Catholic emancipation could never be carried without it. As time went on the nature of the proposed veto went through many modifications. The object was to hinder any one being made a bishop who could not be trusted by the government of the day. It is not surprising that Whig and Tory statesmen should be anxious for this; but it is strange indeed that Charles Butler—a learned lawyer, and a man, as we have reasons to believe, sincerely devoted to his religion—should have given a moment's thought to such a dangerous surrender. He was not alone, however. Several of the English vicars apostolic thought that the veto might be safely granted. There was one man, however, of great intellectual power and political foresight who devoted his time and indomitable energy to fighting the battle of the Church against the State. The odds were enormous, but Milner was victorious. Emancipation was carried at length without the veto; but the champion who had fought so stoutly and so wisely died ere the battle was won. Milner is a hero of the author's. He from time to time uses very strong words in his praise, but seldom without a caution that there is much to be said for a party with which he can have no possible sympathy.

"The most enthusiastic admirer of the great bishop," he says, "may be well advised to be cautious, and to restrain a little his thoughts and measure his words, lest he should find himself including bishops and priests in the terms of his condemnation. The reader will also have to remember that the very exceptional circumstances under which the opponents of Milner acted give them a title to be heard in mitigation of punishment."

These are the words of one who knows how history should be written—who shrinks from exalting heroes at the expense of their surroundings. With every admiration for the motive and spirit in which this and similar passages are conceived we are bound in honesty to say that we do not agree with them. Charles Butler and the "vetoist" bishops and priests were not ignorant men. On the contrary, they were probably better informed on recent religious history, as it affected the Roman Catholic Church, than their successors are at the present day. They must, therefore, have been fully aware how fatal had been the interference of the state in matters pertaining to religion in almost every

country in Europe. If anyone doubts what would have been the effect had the "vetoists" had their way, let him consider what the state of Ireland would have been. Now, with the Catholic bishops independent of all parties in the state, the affection of their flocks is unabated; and during the late sad years of hate and suffering they have been enabled to restrain their people in a great degree, or in some degree at least, from those outrages against justice and natural human feeling which have on former occasions disgraced both Catholics and Protestants in that unhappy land. Had the Catholic bishops owed their position in any way to a Tory or a Liberal minister, or if they had received one sixpence from the Treasury, they would be denounced as the officials of an alien country, and might, perhaps, have no more influence for political good over their flocks than that possessed by those gentlemen whose present place of business is within the walls of Dublin Castle. EDWARD PEACOCK.

*Massacres of the Mountains: a History of the Indian Wars of the Far West.* By J. P. Dunn, jun. (Sampson Low.)

THE general reader, as doubtless intended by the publishers, can scarcely fail to be attracted by the alliterative leading title of this work. Should the serious student be, at the same time, tempted by its more prosaic sub-title, all interests will be served, and neither class disappointed. The former will find it very much more diverting than most three-volume novels; while the latter will be at once surprised and delighted with its brilliant exposition, absolutely unbiassed tone, and lucid arrangement of rich materials bearing on the struggle carried on for the last half century between the white and red man for the possession of the eastern and western slopes of the Rocky Mountains.

Commenting on the absurdly exaggerated accounts current at the time respecting Carson's New Mexican expedition of 1864, the author remarks that, if there be anything more unreliable than traditional history, it is written history; and if for "written history" we read "written Indian history," the statement may be accepted without further qualification. Like others who have carefully weighed the conflicting evidence, he clearly sees that there is much to be said for the native view; and that in any case no satisfactory solution of the Indian difficulty can be looked for until the line is first drawn between fact and fiction. He does not believe that it is a case of *solvitur ambulando*, and that this disturbing element in the American body politic will simply disappear in due course through natural causes. On the contrary, it is argued that, although the aborigines may have decreased somewhat since the European occupation—say from a little over to a little under half a million—they are now rather on the increase; and that, under the humane policy, superseding wars of extermination, disease, whiskey, and other destructive civilising agencies, there will probably be more of them to deal with a century hence than at present. Hence he rightly concludes that the only point worth considering is how these people are to be made good citizens, with whom the rest of the com-



munity may permanently live on friendly terms. At the same time, the reader is warned that the writer's object is not to solve or even discuss this problem, that he has, in fact, no theory to support, and that his sole aim has been "to search out the true causes, the actual occurrences, and the exact results of the leading Indian troubles of modern years, leaving the credit or the blame to fall on whatever individual, or on whatever policy it may belong."

Of course, the special value of the work lies in the absolute impartiality with which this object has been adhered to throughout. Including the introduction, giving an able and comprehensive survey of the whole ground, the subject-matter is arranged in twenty-one chapters, which are devoted severally to the more prominent events connected with the reduction, dispersion, or removal to reserves, of the Pueblos, Cheyennes, Nabajos, Apaches, Dakotas, Piegiens (Blackfeet), Nez Percés, and other powerful nations either settled or roaming over the vast region stretching from the Mississippi basin westwards to the Pacific seaboard. The work thus constitutes a series of revolving views, in which each great tribe is brought in its turn on the scene, its early history and ethnical relations briefly surveyed, the particular event determining its ultimate fate more fully detailed, and its present condition described. By this plan the student is placed in possession of much useful and authentic information regarding the ethnology, history, social and political state, and present distribution of the leading tribes west of the Mississippi.

In these graphic pages the Indian seems to stand out in his true character, neither as an angel nor a friend, but simply as an uncivilised man endowed, like other mortals, with good and bad qualities, and possessing a moral standard different in many respects from that of the intruding higher races. In his eyes it is right to torture captives in war, while endurance under excruciating torments becomes the test of the true hero. The result of a long course of training, under the influence of these ideas, is that cruelty on the one hand, and on the other the power to endure mere physical pain, become equally intensified, exciting in us mingled feelings of horror and admiration. Both qualities are vividly illustrated by an incident actually witnessed by Mr. Cox at the torturing of a Blackfoot by the Flatheads a few years ago:

"The man was tied to a tree; after which they heated an old barrel of a gun until it became red hot, with which they burned him on the legs, thighs, neck, cheeks and belly. They then commenced cutting the flesh from about the nails, which they pulled out, and next separated the fingers from the hand, joint by joint. During the performance of these cruelties the wretched captive never winced, and instead of suing for mercy, he added fresh stimulants to their barbarous ingenuity by the most irritating reproaches, part of which our interpreter translated as follows: 'My heart is strong. You do not hurt me. You can't hurt me. You are fools. You do not know how to torture. Try it again. I don't feel any pain yet. We torture your relations a great deal better, because we make them cry out loud like little children. You are not brave; you have small hearts, and you are always afraid to fight.' Then, addressing himself to one in

particular, he said: 'It was by my arrow you lost your eye'; upon which the Flathead darted at him, and with a knife in a moment scooped out one of his eyes, at the same time cutting the bridge of his nose nearly in two. This did not stop him; with the remaining eye he looked sternly at another, and said, 'I killed your brother, and I scalped your old fool of a father.' The warrior to whom this was addressed instantly sprang at him and separated the scalp from his head. He was then about plunging a knife in his heart, until he was told by the chief to desist. The raw skull, bloody socket and mutilated nose now presented a horrific appearance, but by no means changed the tone of defiance. 'It was I,' said he to the chief, 'that made your wife a prisoner last fall; we put out her eyes; we tore out her tongue; we treated her like a dog. Forty of our young warriors —' The chieftain became incensed the moment his wife's name was mentioned; he seized his gun, and, before the last sentence was ended, a ball from it passed through the brave fellow's heart, and terminated his frightful sufferings" (p. 513).

Yet the same savages who could perpetrate these, and even worse, atrocities on their victims, also occasionally showed themselves capable of performing unexpected acts of generosity. It is recorded that, during the intertribal warfare carried on in 1853 between the Blackfeet and Gros Ventres, several of the latter, having been captured, were treated kindly by their hereditary foes, who, much to their surprise, provided them with food and horses, and sent them unransomed to their homes. This humane conduct prepared the way for a lasting friendship between the hostile tribes, and served to convince the most sceptical that even the red man was capable of generous impulses.

What no one ever doubted was his passionate love of personal freedom and his keen sense of the wrongs inflicted on his race by the pale-faced usurpers of his domain. Whoever wishes to fully realise the extent of these wrongs cannot do better than carefully study the chapter devoted to the case of the Lower Nez Percés, originally of Oregon, now of the Lapwai Reservation, Idaho. The shameful treatment to which they were subjected—driven to fight at hopeless odds in defence of their lands, induced to surrender on terms made only to be broken, located in fever-stricken reservations in Indian territory till a mere handful survive to be removed last year to their own reserve in Idaho, all in return for seventy years of friendly intercourse with the white men, accompanied by repeated acts of self-sacrifice, of forbearance and loyalty on their part—may well be described as the meanest and most contemptible transaction to which the United States Government was ever a party.

"Taking it all in all, from the first time an Indian was kidnapped on the New England Coast, and sold into slavery, down to the present day, Conestoga, Sand Creek, Bloody Point, and all, the treatment of the Nez Percés is the worst crime that the white man has perpetrated on the red man. The great majority of the American people desire that the Indians should be treated fairly and honourably, not because they are Indians, but because they are men, and we desire that all men should be so treated. It can but be humiliating that our second century should begin with such a wrong against that race, which, it must be confessed, has suffered at our hands, despite

the wishes of the people. Yet there is nothing to relieve its monstrosity" (p. 674).

Mr. Dunn writes in a plain, vigorous style, betraying his nationality only with an occasional touch of characteristic humour, or one or two decided Americanisms, which will strike the reader as somewhat novel. Such is the expression "at that," in the sense of "to boot," "moreover," as in the sentences "horse-stealing may mean death, and a cruel, lingering death at that"; "the exposure of the truth is only a question of time, and a short time at that."

The work is illustrated with numerous woodcuts, including several good portraits of American and native celebrities. It is also provided with a copious index and a very full list of authorities, conveniently arranged according to the subject-matter.

A. H. KEANE.

#### *Radical Pioneers of the Eighteenth Century.* By J. Bowles Daly. (Sonnenschein.)

In speaking of Radicalism in the eighteenth century there must always be, to modern politicians at least, a certain unreality. There is so sharp a distinction between forward reformers before and after the French Revolution, in their methods, their influence, and the questions with which they deal, that much reference to the early Radicals is rather apt to be misleading. Like the Apocrypha, their lives are not to be read to establish any doctrine; and it may even be doubted if they conduce much to example of life and instruction of manners. These pioneers are too isolated. They wage so single-handed a fight against persecution, they appear so largely in the rôle of martyrs, that however wide our sympathy for them it is hard to see wherein they are guides for us now. Their characteristic field of battle is not the House of Commons, where they would have found themselves in but an uncongenial air, but the King's Bench and the Old Bailey. Their warfare is too much that of men who make of themselves test cases, and resist the law in some particular instance of abuse by way of individual protest. Mr. Bradlaugh has fought many such fights, and elucidates the constitution and the rights of citizens quite in the good old fashion of the last century. Perhaps this was all that was open to Horne Tooke and Wilkes under the circumstances; but much study of their examples might bring the modern Radical into the anachronous and absurd situation of the persons who resist vaccination even to many fines, or advance the extension of the franchise by suffering themselves to be distrained for unpaid income-tax.

Mr. Daly has designed his book to inform those who have little time for research into such matters about the leading figures on the Radical side of politics in the end of the last century. So far as it proceeds upon any plan at all, it groups events round the various points in the career of John Horne Tooke. Some account is given of his family and early life, and we are brought through his various contests to his entrance into Parliament in the last chapter. No doubt his is a useful figure with which to connect a number of detached events, for he was always stout and

active, not to say virulent, in advocating all the Radical causes of the day; but he cannot be said to have been a very fruitful or interesting personage. He was not a great vindicator of rights, nor did he attempt any constructive policy; and, except for bitter and unsparring attacks on the governments which excited his resentment, we owe him but little. His most signal political services consisted in pointing the way of agitation, steadily disciplined towards a definite end, and in founding and conducting the Constitutional Society. But, in the way of actual achievement, Wilkes—rogue as he was, and Mr. Daly bates not a jot of his roguery—was far more successful; and in personal attractiveness Cartwright and Priestley are, at any rate to modern readers, his superiors.

The most interesting and best written chapter in the book is that which describes the causes of the American war, and next to that is the chapter on the French Revolution. Mr. Daly would probably have done the special class of readers for whom he writes a far greater service if he had devoted a chapter to the course of events in Ireland from the volunteer movement to 1800, instead of tantalising them with scattered hints of the intercourse between the English Radicals and the Irish volunteers through the Committee of Correspondence. However, we must be content with what he gives us, and certainly he deserves much credit for industry. This little book is largely founded upon pamphlets and newspapers—the least attractive of original materials. It is plain that the author has been very assiduous in filling his commonplace books; but, unfortunately, he has been content to unload their contents again without sifting or assortment, and the consequence is that many of his facts have a most *malapropos* air of being dragged in by the head and shoulders, because they were in the commonplace book, and must needs appear in print. One may read the interlineations visibly in the printed text. For example, in a picture of Oxford, Mr. Daly writes:

"Dean Swift says that he heard one or two men of rank declare that they could have learned nothing more at Oxford or Cambridge than to drink ale and smoke tobacco. Dean Aldrich, of Christ Church, was an habitual smoker" (*proh pudor!*).

And then he goes on to narrate the familiar anecdote of the dean's being "not smoking, but only filling his pipe," as if that could in the least prove or even illustrate the censure of Dean Swift's "men of rank." So, too, on the next page but one the "pictures of Hogarth" and popular drunkenness give Mr. Daly an opportunity for a protest of a dozen lines against the badness of the coffee which he has purchased in modern coffee palaces. Nor is he excessively scrupulous as to the smaller, yet not unimportant, details of accuracy. In one who writes with some confidence of tone about trials and the law, it is not very commendable to speak of "Ayre," Chief Justice of the Common Pleas, or of the summing-up of the "Lord Chief Justice's clerk" in a Scotch trial. There is something equally unfamiliar about "the rule of Rabelais, *fait ce que voudras*"; and, although possibly arithmetically justifiable, the following account of the state of France before the

French Revolution is sufficiently inexactly stated:

"The landed property of the country was so unequally divided that one-third of it alone was in the hands of the lay community. The Church and the nobles possessed the rest. Taxes were so unequally distributed that the largest of them all, yielding seven or eight millions, fell wholly upon the peasantry, neither Church nor nobles paying a farthing towards the revenue. It was calculated that if an acre of land afforded three pounds' worth of gross produce, nearly two pounds went to the revenue, eighteen shillings to the landlord, and only five shillings remained to the cultivator."

These things scarcely give Mr. Daly the right to say of Mr. Trevelyan, "for whose authority I have no respect," or casually to pronounce sentence upon Macaulay as "the brilliant, but, at the same time, the most inaccurate of historians."

It is to be hoped, if the hope of the preface of a further edition is fulfilled, that not only will these blemishes be corrected, but that the scope of the book will be extended to include so fit a companion for Horne Tooke as Cobbett; and that its plan will be made more orderly and biographical, and its spirit less blindly partisan. In reason and on adequate grounds Radicalism is a sufficiently admirable thing; but this book is perpetually venting the sentiments of a workmen's club. "Radical," says Mr. Daly, "in politics means a politician who does effectually whatever he attempts, going to the root of the matter." If so, the term is every day most woefully misused. "It is apparent that all men who did any good in the world have been Radicals." Then many benefactors of our kind have been very much in the dark about their true character. "Revolution means nothing more than the transfer of political power from one set of holders to another," which is consistent with a revolution at every general election. "The congested population of the country now seeks to strike down a juggling hereditary aristocracy, which has slowly but steadily invaded the most vital rights of the people." These are harsh words to use even of the House of Lords; and Mr. Daly should temper justice with mercy. Perhaps in his next edition he will prune away a quantity of this unnecessary and undignified denunciation, and other matters in the same strain, from "a history of the rise and progress of the Radical party in England," in which they are out of place; and then, with a more historical temper and reserve, and a more orderly arrangement of matter, no doubt this will be a very useful book.

J. A. HAMILTON.

#### A NEW MS. OF PRISCILLIAN THE SPANIARD.

*Priscillian*: ein neu aufgefundenen lat. Schriftsteller des 4. Jahrhunderts. Von Dr. G. Schepss. (Würzburg: Stuber.)

Few characters in early Church history have a more pathetic interest than the Spaniard Priscillian, whose condemnation and execution on a charge of heresy aroused the indignant protests of Ambrose and Martin of Tours. Like most of the early heretics, or those who passed by that name, his personality is but

dimly seen through the rhetorical descriptions derived mainly from hostile sources. It is known that he was of noble family, wealthy, learned, and eloquent; that he came under Manichaean and Gnostic influences, and formed gradually a body of followers united in ascetic life, renouncing marriage and the use of meat. As far as can be inferred from the account of Epiphanius (*Haer.* 52), they followed the practices of the Adamites, who attempted to restore the innocence together with the attire of Paradise. But personal and political jealousies contributed to the attack made on Priscillian by Ithacius, and his condemnation by the Council of Saragossa (380). The Emperor Gratian confirmed the censure by a vague rescript, but afterwards recalled it, and only after his fall was the sentence carried out by authority of his successor Maximus.

The remarkable document discovered by Dr. Schepss in the university library at Würzburg is declared on good authority to be a production of Priscillian, written in the interval between his condemnation and execution. The MS. had long been noted for its antiquity, belonging to the early part of the sixth, if not to the fifth, century, according to the judgment of such experts as Zangemeister, v. Sickel, Wattenbach, and Reifferscheid. But little attention had been paid to its contents, and it had been merely entered as the "Homilies of an Unknown Writer." By comparison with the exhaustive catalogues of *Incipit*, it was proved that these were as yet unknown; and an examination of the contents proved beyond doubt that here, at last, the history of Priscillian could be studied from his own statements. The contents of the first tractate decide the period of authorship. It is an appeal addressed to "beatissimi sacerdotes" against the slanderous accusations of Ithacius, clearly the Ithacius, Bishop of Osseoba, known as Priscillian's opponent. Reference is made to Tiberianus and Asarbus, companions who suffered with their leader, the former by banishment, the latter by death. The second tractate, "Ad Damasum Episcopum," refers to the known appeal by the accused Priscillianists to the Bishop of Rome (*cf.* Sulp. Severus, *Chron.* ii., 48). The remainder are of doctrinal or homiletic character. It is rightly pointed out by Loos (*Theol. Lit. Zeitung*, 17) that the supposition of Priscillian's authorship is much strengthened by the statement of Jerome (*De Vir. Illust.* 121) "edidit multa opuscula, de quibus ad nos aliqua pervenerunt." But many difficulties remain to be solved, the adequate treatment of which may be confidently expected when the whole text is published in the Viennese *Corpus Scriptorum Eccl. Lat.* Not only Church historians, but students of Biblical literature will welcome a material so fertile (Dr. Schepss enumerates no less than 370 quotations), while the value of a special tractate on the use of apocryphal writings can hardly be overrated.

JOHN DE SOYRES.



NEW NOVELS.

*One Thing Needful.* By Miss Braddon. In 3 vols. (J. & R. Maxwell.)

*A Wicked Girl, and Other Stories.* By Mary Cecil Hay. In 3 vols. (Hurst & Blackett.)

*Madam Bovary.* By G. Flaubert. Translated by Eleanor Marx-Aveling. (Vizetelly.)

*The Lady with the Garnets.* By E. Marlitt. Translated by Baroness Langenau. (Elliot Stock.)

*A Secret of the Sea.* By Brander Matthews. (Chatto & Windus.)

*Saved by a Smile.* By James Siree. (Vizetelly.)

*A House of Tears.* (Ward & Downey.)

THE three bulky volumes which represent the latest work in book-form from the fertile pen of Miss Braddon contain two tales. Miss Braddon has two sets of admirers: one, the larger, prefers her when she is most thrilling, when the sensational element completely dominates her closely-knit chapters; the other regards with interest her endeavours to separate herself from her traditional reputation, and to write stories that will prove attractive while to a great extent independent of robbery, arson, murder, and the like. Her descriptions of nature are good, because she speaks at once from knowledge and from love; and her versions of life among the "flesh-pots" are generally amusing, because, in the main, true—true, at any rate, in the telling, if not always consistent with the logic of facts. But, for the most part, she is wise when she remembers that the majority of her readers prefer incident to landscape-painting, an exciting plot to clever delineation of aristocratic saints and sinners. *One Thing Needful* is not a sensational story, though early in the narrative there is a stirring, if somewhat too melodramatic, account of a great fire in the workmen's quarter of the town of "Brumm," a fire in which the not very interesting demagogue, Boldwood, perishes, leaving his little daughter, Stella, to be adopted by her rescuer, the deformed but fine-natured young nobleman, Viscount Lashmar. The child—the "Radical spawn," as Lord Lashmar's mother would call her—has for long a happy existence at Lashmar Castle, greatly to the disgust of the proud mistress who rules her son's household—a period wherein she is mentally fed upon rare intellectual diet, including a regimen of Greek and Latin. At last an accident deprives Stella of her adopted father, and Lady Lashmar and the new viscount agree in relegating her to the position of a menial. Instead of Homeric legends, the young girl (as yet rather unattractive, though, of course, with marvellous eyes) has to listen to the vulgar babble of her fellow-servants; instead of dreamful leisure, she has to be at the beck and call of those whom she despises. Time passes slowly, till the *dénouement* draws near. Among the guests at Lashmar Castle one autumn is Mr. Nestorius, the greatest orator and, in Liberal judgments, the greatest statesman of his age. This modern Crichton makes the acquaintance of Stella while "mouthing Greek novels" at the cottage of the late Lord Lashmar's old tutor and librarian, and discerns her latent

possibilities as a novelist of genius. Stella, however, has at last become so unhappy that she surreptitiously leaves the castle. By this time the wary novel-reader will have surmised that she and the new Lord Lashmar are unwittingly in love with each other. In the end all comes well; but surely so accomplished a story-teller as Miss Braddon could have avoided the unnecessary episode of the "second-sight" business. *Cut by the County* has a more complicated plot and is a more exciting narrative than its companion story, but it has one radical fault—it is not in its germinal idea true to life. Clare, the young and beautiful second wife of the popular Sir Allan Darnel, would be "cut" by the society of no English county merely from the fact that her antecedents were unknown, possessing, as she does, beauty, wealth, refined and charming manners, and the devoted love of her husband and pretty stepdaughter Grace. Miss Dora Darnel, sister of the baronet, is a carefully studied character, and is a good exponent of high-bred malice. She is the evil-working element in the story; though a very passable villain is presented in the person of Victor de Camillac, alias Valentine Stuart, at once the Bohemian French artist-lover of the impressionable Gracie and the ne'er-do-well and supposedly dead son of Lady Darnel by her first husband. *Cut by the County* is an interesting tale, with ample excitement; but it, as well as *One Thing Needful*, reads a little like forced labour. They are both admirable as magazine novelettes, but neither perhaps deserved to be embalmed in three-volume form.

The author of *Old Myddleton's Money* always manages to write interesting stories, even when the materials are of the slightest. The tale which gives its name to the present collection is much the longest, as it is undoubtedly the best. The "wicked girl"—the reader does not find out till near the end—is not bright, true-hearted Derry Hope, but someone else beyond all suspicion of even the mildest wickedness. The author has been skilful in her delineation of Ella Hope, with her impassionate passivity, and the strange warp in the wool of her calm nature. Steven Basset, the cousin and presumed murderer of Miles Basset of the Tower, is a fine character; indeed, a word of praise is due to Miss Hay's delineation of most of her personages, more especially Derry and Ella Hope, Mrs. Martin, and Mrs. Frayd of Harrack's Beacon. The germ of the tale is the murder of Miles Basset while sitting at his desk in his study; and in the unravelling of the mystery there is room for two love episodes. It will remain in the memory most, however, as a clever exposition of a curious problem in psychology. The other stories are all readable, but it will suffice to mention one or two of them. "Among the Ruins," where the course of true love runs in the traditionally difficult channel; "Lost Harmony," a far from exciting story of a young woman unable to appreciate her musician-lover's abstraction in his art; and "Lettice Vere's Last Christmas Day," where the heroine, after a heroine's due meed of suffering, leaves the old life behind, and enjoys many Christmas days under a new name.

Poetry is generally, and rightly, supposed to be much more difficult to translate than prose; but there are some authors whose prose style is so unique, whose genius is so closely adapted to the language in which it finds expression, that conveyance to another tongue is practically impossible. Flaubert, pre-eminently, is an untranslatable writer. He is, as Mrs. Aveling appropriately remarks in her preface, inimitable, because he never imitates himself; and he is untranslatable, not because he writes perfect French, but because words are to him supremely significant—have a weight, an urgency of revelation so to speak, that is almost of necessity beyond the power of the translator to reproduce in an alien language. It is tolerably certain that no English version of Flaubert's novels will ever adequately reproduce the charm of that master's style. We must be content with translation that is at once faithful and entirely natural. Mrs. Aveling deserves credit for the way she has accomplished her task; and if again and again we fail to discern Flaubert in the version before us, it is not always her fault, but sometimes that of a language which has not so many *nuances*, so many shades of delicate meaning. There are frequent little lapses which more careful revision would have corrected—e.g. (all within the space of twelve lines), "a piece of veal baked in the oven, with which he lunched"; "wet clothes that moked, &c."; "he opened his window and *lent* out." Mrs. Aveling touches upon certain debatable points in her interesting preface which need not, however, be discussed here—the subject of realism, of naturalism, being one already well threshed. The volume is pleasantly "got up," and is illustrated with six heliogravure reproductions of etchings by French artists.

Even in their English guise a strong contrast is presented by the works of the French and the German novelist: the one has throughout a keen sense of form, of balance; the other is merely concerned with utterance, not with the manner of it. As a view of German home-life, with the interest of a sufficiently engrossing plot, *The Lady with the Garnets* is a favourable example of contemporary German fiction. Some of the characters are evidently careful studies from life, and there is, perhaps, less conventionality of sentiment than is customary in the staid romances of the Teuton novelist. The translator has done her part with skilful knowledge of both languages.

Readers of *A Last Meeting* will recognise some old acquaintances in the stories contained in the volume entitled, from its first narrative, *A Secret of the Sea*. One is glad to meet them again; but Mr. Matthews should bear in mind that his readers may get tired even of "Uncle Larry," "Bob White," "Dear Jones," and the "Duchess of Washington Square." *A Secret of the Sea* deals with the perpetration of a practical joke, or rather a somewhat dangerous ruse, by a New York stockbroker, under the malign influences of a financial "pinch." Of the other contents of this volume, the most noteworthy are "The Elixir of Death," a narrative of the reprehensible "goings on" of a toxological monomaniac; "Perturbed Spirit," an amusing account of a club dinner party, at which were

several unseen guests, the flattered ghosts of dead members invited to the entertainment through an absent-minded secretary having addressed his envelopes from an old list, and the invitations having been forwarded to their destinations *via* the dead-letter office; and "Love at First Sight," which is nothing in itself, but has a tale within a tale which is very good indeed—an account of a chess tournament between a captive English doctor and a hostile rajah at the time of the Mutiny, in which the chessmen are living beings (duly executed as the moves are made), and the stakes the life and freedom of the doctor himself and the girl whom he loves, and whom not until the game has commenced does he discover to be personating the white queen.

Mr. Siree seems apprehensive that husbands will forbid his book to their wives, and fathers to their daughters. He may dismiss all such fears from his mind—*Saved by a Smile* is too dull and unattractive a story to harm even the traditional schoolgirl. The plot is inadequate, the characters are crude, and the style is laboured where it is not exaggerated and absurd. The heroine "warbles"; she and her married lover pass a considerable time in a long railway journey "looked in each other's arms, laughing and crying"; when they walk along the cliffs her exquisite form undulates (!) against his own; we hear of the "maddening carmine" of the lady's "royal mouth." In a word, the story is not very lifelike, and is narrated with silly exaggeration. But even in its dullness it is not original, though Mr. Siree claims for his hero the "possession of a love, of a quality and under circumstances a parallel to which I defy all the romantic [*sic*] writers of fiction, since the world began, to produce."

*A House of Tears* will afford ample entertainment for those who delight in shilling-dreadfuls. The writer shows much ingenuity in his strange conception, and considerable skill in the unfolding of the mysteries which beset the morbid Dr. Emanuel. The terrible secret of Ralph Brabazon's life, however impossible his extraordinary physical deformity might be in reality, is something new in fiction; and startling novelty in a shilling-dreadful, the terrors of which are, for the most part, becoming extremely monotonous, is a thing not to be despised.

WILLIAM SHARP.

#### RECENT VERSE.

*Romance and Revery. Poems.* By Edgar Fawcett. (Boston, U.S.: Ticknor; London: Trübner.) We should have been inclined to expect greater things than we find in this volume from the latest work of a poet who has already achieved considerable celebrity in America, and for whom many persons of insight, Mr. Longfellow in particular, predicted a brilliant future. Mr. Fawcett is at his best when dealing with subjects of a romantic or a weirdly legendary nature. In "The Magic Flower," the poem with which the volume opens and the most striking that it contains, we have a good example of the author's treatment of a romantic theme. It tells, in pleasantly flowing verse, the story of a king of the antique world who, despairing of finding among his degenerate courtiers a worthy successor to himself and a husband for his peerless daughter, proclaims that none shall wed her and win the crown but him who finds a certain magic

flower which is reported to bloom in the forest fastnesses that surround the palace. A youthful page, who has long and passionately loved the princess in secret, starts upon the quest, in which many gallant knights have perished. He searches long and hopelessly; and, after infinite hardships, in his last extremity, he at length finds an humble rain-drenched green bud which, as he returns to the palace, blossoms forth in his hand into the marvellous flower which waves above his throne when he clasps his bride, endures in pristine splendour during the term of his mortal life, and at his death vanishes and is seen no more of men. In "The Sorceress," another of the longer poems of the book, we have a touch of weirdness and witchcraft. The powerful Shah-Zarar has ruled his kingdom with wisdom and justice, and "through seven fond years" has been faithful to Esmeh his fair Georgian wife. At length the fame comes to him of a mighty sorceress, Dara by name, who has subdued the neighbouring monarchs by her subtle enchantment and brought them resistless to her feet. Eager to prove his constancy, the Shah sends for the sorceress, who dances before him:

"Her dance, through some untold resource of art

Miraculous, or sorcery still more strange,  
Had grown the incarnate history of love.  
Its joys, regrets, hopes, yearnings, fears, de-  
spairs. . .

In turn all lived, throbbled, shuddered where  
she swept.

Here ardent, and there languorous, here alert  
With blissful torture, there forlorn with doubt.  
The agony, the expectancy, the pang  
Of disappointment, the brief meagre cheer  
Of consolation—every phase of love  
Spoke in her sinuous change and counter-  
change. . .

Then victory wed with ecstasy at last  
Rose rapturous after suffering."

With impetuous lips the Shah swears to grant  
her any boon she may ask:

"Then Dara laughed once more; her eyes were  
homes

Of luminous promise, and her lifted face  
Beamed rapturously from symmetries unguessed  
Till now. . . 'I ask the head of thine Esmeh.'"

Seized by an uncontrollable impulse, Zarar grants her request; and straightway the witch woman vanishes, leaving the Shah alone with the memory of his crime. Some of the shorter poems of the book are marred by technical inaccuracies, by lines of curious harshness and incorrectness, and some by touches of the bad taste which finds a particularly disagreeable expression in the poem entitled "Napoleon's Heart." Among the best of the minor pieces are "Despotism," "Amor Infelix," "Suggestions," and "Night."

*Translations from Victor Hugo.* By Mary Charlotte Chavannes. (Kegan Paul, Trench & Co.) The fault we should be inclined to impute to this graceful little book is that it contains hardly any of Hugo's most characteristic or noteworthy work. Were a Frenchman to give, as specimens of Tennyson, translations of poems such as "Claribel," "Orana," "The Mer-  
man," and, as a supreme effort, "The Talking Oak," an Englishman would feel, we think, that the Laureate was not being shown to French readers in his singing robes, but in a sort of mufti. One can understand why, translating "for children and grandchildren," Mrs. Chavannes should present them with "Caeruleum Mare" (p. 12-15), the fruit of Hugo's most exemplary mood of mind; but genius itself gets dulled by the vapours of a gentle didacticism, nor do we think that any one, reading these translations, would be able to understand why Hugo ranks so high among poets. The best effort in the book is "What you hear on the Mountain" (pp. 5-9), where the powerful thought finds

really eloquent expression. "Expectation" also (pp. 10-11) is pleasant reading. Has not the last line suffered in the press? Should not "hastes" be "hastens"? or "love" be "lover"? Here (p. 46) is a graceful rendering of one of the poet's saddest sighs for his lost daughter:

"To-morrow, at the dawn, when earth looks gay,  
I will go forth (for thou wilt watch for me);  
By mountain and by forest take my way.  
I cannot, cannot, longer stay from thee!  
I will walk on—my eyes are with my thought,  
And nothing else will either hear or see—  
Alone, unknown, bowed down and over-wrought,  
So sad that daylight like the night shall be.

"I shall not see the golden sky at eve,  
Nor the white sails that wander on the sea;  
And on thy tomb my offering I will leave,  
The holly and the heath I brought for thee!"

The remaining poems, chiefly from the German, are pleasant reading. In one of them—Heine's first "Dream"—the note of fantastic horror is powerfully preserved, as is the gush of religious sentiment in Gerhardt's "Hymn of Praise" (pp. 90-92). In the third stanza of this last-named poem, it is surely a flaw to rhyme "chanting" with "enchanting."

*Somnia Medici.* Second Series. By John A. Goodchild. (Kegan Paul, Trench & Co.) "Myrrha"—not very happily subtitled "A Dialogue on Creeds"—is a dramatic poem on a classical model, and is the longest piece in Mr. Goodchild's new volume. While free from the charge of imitation, it has throughout a distinct echo of a larger lyrical strain—that of the author of "Erechtheus"; but Mr. Goodchild, unlike Mr. Swinburne, cannot be considered to have entered into the spirit of Pagan religion, or he would hardly have put the following lines into the mouths of a chorus of worshippers of Bacchus:

"Evoc, the red ichor,  
The God-given juices!  
Give, give us rare liquor  
To pour down our sluices."

In "Myrrha," as elsewhere in *Somnia Medici*, Mr. Goodchild is fluent, but not infrequently his fluency becomes mere rhythmical sound. In narrative he is at his best, though his muse is of the Protean order that delights in constant change of metrical measures, even in a poem of very moderate length. "The Parable of the Flesh," for example, has some power; but it loses greatly in effect from the abrupt and unnecessary stanzaic alteration after the crisis in narration has been reached. Perhaps the most striking composition in this volume is the short piece in blank verse entitled "During Her Majesty's Pleasure," though it recalls, and suffers by comparison with, Rossetti's "A Last Confession."

*Lines Grave and Gay.* By W. Eldred Warde. (Field & Tuer.) In common with several dozen other verse-writers within the last year or so, Mr. Warde has given expression in metrical language to his patriotic grief at the death of General Gordon. With his sentiments we must all heartily agree, but it is a pity that in the outpouring of his emotion he did not keep a closer eye upon the requirements of metre.

"Went forth, scoring rank, pride of place," is not a very happy line to occur in a poem made up of decasyllabic couplets. Of the other "grave and gay" poems in this volume nothing need be said, since none calls for commendation.

*The Vision, and other Poems.* By William Gerard. (White.) Mr. Gerard's "Vision" has the advantage of marginal explanatory notes, after the manner of "The Ancient Mariner"; but whereas the latter stands in need of no such prosaic "asides," the same cannot be said of Mr. Gerard's curious stanzas. Indeed, it must



be confessed that these marginal notes are more interesting, and certainly more intelligible, than their equivalents in rhyme. But the author is manifestly sincere; and, so far as the drift of his poem can be gathered at all, it is lofty in thought and aspiration. It is a rhapsody of spiritual evolution, of the birth and progress of the soul; though to such a verse as the following one is tempted to apply with emphasis the very appropriate marginal note appended to it, "Though whence or how it came, it knows not"—

"Far the roaming,  
Dim the guiding;  
With glad hming  
Thither gliding,  
The Becoming  
Hath abiding!"

If Mr. Gerard is obscure in his chief poem, and not very markedly successful in most of his smaller pieces, he is the author of some quaint stanzas on "Leisure," one of which may be quoted.

"Old Leisure's dead!  
He was easy and hated strife.  
We gave him Hurry to wife—  
So he fled!

And now she reigns in his stead.  
She's little to our mind,  
Hurry, with her worry and riot:  
Alack! to be so blind!

Now it's 'Oh! if we could find  
Old Leisure we left behind,  
And the Kingdom of Quiet!'  
Old Leisure's dead."

*The Romance of Love.* By W. H. Jewitt. (Elliot Stock.) This is one of those attractive little volumes bound in white vellum that seductively invite perusal. Nor will Mr. Jewitt's book of verse disappoint a reader generous enough to put aside memories of the beautiful myths of Eros and Psyche, Tannhauser and Venus, and others, as embodied in the words of dead and living masters. It would not be just to compare the contents of this pleasant little book with the poems of Mr. William Morris on the same subjects; but it may truly be said that in their own degree they are worthy of having been written and are worth reading. They would have been better still if their author had had a little more perception of the incongruous.

*Chimes from a Poet's Belfry.* (Elliot Stock.) The producer of these *Chimes from a Poet's Belfry* prefers to remain anonymous. The critic would be unjust who advised him to court publicity; for, though among these verses there are some that rise to the level of mediocrity, the greater number are hopelessly prosaic.

*Hope's Gospel.* By Arthur Stephens. (Fisher Unwin.) Mr. Arthur Stephens, in preaching "Hope's Gospel," is always in earnest, and genuine sincerity is no slight virtue among bards of all degrees; but it is a pity that he is so crude in expression and, it must be added, in thought also. In a poem called "The Song of the Flesh"—an indictment, apparently, of the theory of art for art's sake—he upbraids in very indifferent verse those "whose art is but flesh," but very unnecessarily and foolishly he asks in the same poem—

"Are we as were Rome and Greece,  
Filthy and fleshly and fair?"

*Procris, and other Poems.* By W. G. Hole. (Kegan Paul, Trench & Co.) In his story of the unfortunate loves of Procris and Cephalus, Mr. Hole shows that he can manage the difficult medium of blank verse with dexterity, and that he has true poetic perception. There is much that is good in "Procris," and occasionally some really fine lines and phrases. Mr. Hole has not been so successful in his version of the legend the Wandering Jew—a subject that has

attracted many writers of prose and verse, and that has never yet been adequately treated. Some of the minor poems are attractive, especially the ballad called "The Spanish Main," founded on that imaginary vision of "fortunate isles" which haunts the crazed seaman after long voyaging in lonely seas, that nostalgia which the old Spanish mariners called *calenture*, and which is more a reality to the sufferer than his actual surroundings.

*Grantaes Imagines.* By H. Hailstone. (Cambridge: Palmer.) Mr. Hailstone's thirty-six sonnets are seldom praiseworthy as poems and still more rarely as sonnets. The language is generally affected and occasionally unnatural, as when the line, "Oh God, my very soul is like to swoon," is introduced in the last sonnet for no other perceptible reason than to supply a line with a terminal word that should rhyme with "moon." Before again publishing, Mr. Hailstone's wisest course would be to study carefully the sonnets of Wordsworth, the poet who, of all others, knew best how to combine poetry and simplicity of diction.

*Red Roofs, and other Poems.* By George T. Coster. (Elliot Stock.) *Red Roofs* contains some rather pretty verses, but nothing of sufficient merit to call for special mention. Mr. Coster has poetic feeling and sympathy; and if his faculty of expression is not a very high one, his pages, at any rate, are free from obtrusive errors and vulgarity of sentiment.

*Verses of Country and Town.* By Rowe Lingston. (Griffith, Farran & Co.) Mr. Rowe Lingston's *Verses of Country and Town* are, for the most part, very fragmentary. The rustic mood, as is fitting, predominates; but, to judge from these short poems, the author is more a lover than a very close observer of nature. If their poetic quality is not very marked, they are occasionally graceful, and generally up to the level of pleasing mediocrity.

*Fables.* By James H. Aveling. (Longmans.) Those who desire to read pleasing and instructive parables from nature, done into English verse, will experience satisfaction in the perusal of Dr. James Aveling's *Fables*. These are thirty-seven in number, and embody wise lessons in attractive metrical setting. Some, such as the "The Crafty Crab," have considerable humour.

*Summer Haven Songs.* By James Herbert Morse. (Putnam's.) Mr. Morse is, in his own country, a well-known and justly appreciated writer of verse. The present little volume of *Summer Haven Songs*, charmingly printed and "got up," as well as pleasing in matter, has only one marked fault—it is too diffuse. This, however, is a fault which Mr. Morse shares with the majority of American poets. Occasionally, too, he is obscure; and the sonnet-stanzas (for they are not sonnets) in which he frequently expresses himself only now and again approach excellence. But, in the main, the poems in this book are well worth reading: many have considerable beauty, some have a special felicity of diction, and not a few are in a marked degree imaginative and finely thoughtful.

*A First School Poetry Book.* Compiled by M. A. Woods. (Macmillan.) This pretty little book may be regarded as an introduction for young readers to "The Golden Treasury," which it resembles in general appearance, though it has no notes, except a very few at the foot of the pages. Its characteristic is that, besides including old favourites, it also gives an unusually large number of pieces from living writers who are popular without having yet become classical. There is a curious *var. lec.* (which we strongly suspect to be only a misprint) in Kingsley's familiar "The Sands of

Dee," where in the penultimate line of the third stanza we have "Was never salmon got that shone so fair."

## NOTES AND NEWS.

MESSRS. MACMILLAN have in the press a translation into English verse of the first twelve books of the *Odyssey*, by the Earl of Carnarvon.

SIR PERCY SHELLEY has lent Dr. Furnivall his unique copy of Shelley's *Letter to Lord Ellenborough* (undated, but published in 1812) for reproduction in type-facsimile by the Shelley Society. The society hopes to issue the facsimile to its members early next year.

MR. HENRY COTTON, of the Bengal Civil Service, has made arrangements with his publishers to issue a shilling edition of *New India*, in order to meet the demands of native book-sellers. The book has already passed through two editions in this country within a year after publication.

MR. LEWIS MORRIS's tragedy is entitled *Gydia*. It will be published on October 12. The name is that of the heroine, the Daughter of the Republic of Cherson.

MRS. MOLESWORTH's Christmas book for this year will be entitled *Four Winds Farm*, illustrated as usual by Mr. Walter Crane.

MESSRS. MACMILLAN & Co. will publish on October 10 *Sir Percival: a Story of the Past and Present*, by Mr. J. H. Shorthouse. It will be in one volume. The same publishers announce a new edition of Miss Yonge's *Scenes and Characters*, which has been for some time out of print.

MESSRS. MACMILLAN's other announcements include a jubilee edition of *The Pickwick Papers*, edited with notes by Mr. Charles Dickens the younger, with many illustrations in the text; and a miniature edition of Lord Tennyson's works, in fourteen volumes.

MR. S. R. VAN CAMPEN, author of *The Dutch in the Arctic Seas*, has nearly through the press a biography of the Dutch historian, Prof. Nicholas Godfried van Kampen, whose numerous works enriched the literature of Holland in the first half of this century. He was a man of extraordinary learning and industry, and was all the more typical of Holland; and not the less interesting, for having been the son of a florist, who was himself somewhat of a savant. The book will be published by Messrs. Sampson Low.

In the introduction to his forthcoming *Follies and Fashions of our Grandfathers*, Mr. Tuer tells us that, in addition to the ordinary and large paper copies, he has printed a high-priced edition on brown paper of three copies only. He says in explanation—

"It seems that the British Museum has the legal right—a right always rigorously enforced—of demanding one of the most expensive copies of any book published. The writer has suffered before, and he takes this opportunity of getting even. He had intended to print only one copy on brown paper; but before going to press elected to have an edition of three—the first copy for the British Museum, the second for himself to take home and chuckle over when out of sorts, and the third for anyone who likes to pay for it."

The dedication of the book has been accepted by the Queen, which is the second time the author has been thus honoured.

MR. F. HAWLEY, the librarian and curator of the Shakspeare Memorial, Stratford-on-Avon, has compiled a Rhyme Index to Shakspeare's Poems and Plays, and seeks a publisher for it. He gives every word used by Shakspeare in rhyme, and all the words with which it rhymes; first in modern spelling, then in the spelling of

the best quarto or first folio, and adds a third column with his suggested Shaksperian pronunciation. He does not agree in many points with Mr. Alexander J. Ellis, whose treatment of Shakspeare's rhymes in his *Early English Pronunciation* is the standard authority on the subject, or with Mr. Henry Sweet, who, by the way, is now revising and greatly enlarging his *History of English Sounds*.

ANOTHER piece of work Mr. Hawley is engaged on is the formation of a representative committee to ask for subscriptions of money and donations of books for the Shakspeare Library in the Memorial Buildings. Very few books, pamphlets, playbills, and drawings have yet been presented. The library has no original or facsimile quartos, and wants very many editions, both of Shakspeare's works and of his separate plays.

MR. F. R. BUTLER, of Boston, one of Prof. Zupitza's advanced pupils, having copied the early English "Abbey of the Holy Ghost" from the British Museum MS., will now collate it with the Lincoln and Oxford MSS., and then edit it.

MR. F. G. HILTON PRICE is preparing for publication, at the Leadenhall Press, a fully illustrated quarto volume, entitled *The Signs of Old Lombard Street*, in which some account will be given of the occupants of the various houses. A list of subscribers will be incorporated with the text in the old-fashioned manner.

THE books of travel to be published this season by Messrs. Sampson Low include the following: *The Far Interior: a Narrative of Travel and Adventure from the Cape of Good Hope, across the Zambesi, to the Lake Regions of Central Africa*, by Walter Montagu Kerr; *Travels in the Wilds of Ecuador, and the Exploration of the Putumayo River*, by Alfred Simson; *Seven Years among the Fjort: being an English Trader's Experiences in the Congo District*, by R. E. Dennett; *Three Thousand Miles through Brazil*, by James W. Wells; *To Lake Tanganyika in a Bath-chair*, by Annie B. Hore; and *An Autumn Cruise in the Aegean*.

MESSRS. MACMILLAN & Co. will publish immediately Dr. Travers Smith's Donnellan Lectures on *Man's Knowledge of God and of Man*. They will also issue a new edition, collected into one volume, of three books by Dr. Vaughan—"Lessons on the Cross and Passion," "Words from the Cross," and "The Reign of Sin."

THE new volume of Mr. Elliot Stock's series of "Popular County Histories" will be *Berkshire*, by Major Cooper-King. The geological section of the work has received special attention.

MR. ERNEST JESSOP has designed a set of twenty full-page illustrations to Tom Hood's *The Knight and the Dragon*, which will be reproduced in facsimile by Messrs. Eyre & Spottiswoode in similar style to the same artist's illustrations of *The Jackdaw of Rheims*.

MESSRS. CASSELL & Co. have made arrangements for the issue next month of a new edition of their *History of England*. A large number of illustrations by H. M. Paget, Walter Paget, E. J. Brewtnall, C. O. Murray, C. Gregory, J. Fulleylove, Jules Girardet, Gordon Browne, Blair Leighton, and other artists, will be executed expressly for this new edition, which will be revised throughout and set in new type. The first part will be published on October 25.

MESSRS. BLACKIE & SON announce that Dr. George MacDonald's books for the young will in future be published by them, and that a new edition of *At the Back of the North Wind*, which is now out of print, will shortly be issued.

THE last number of the penny paper, *Great Thoughts*, September 18, contains two copies of an early portrait of Mr. Browning, and a eulogistic review of him and his works. The journal is published by Hall, 132 Fleet Street.

PROF. AUGUST PALM, of Mannheim (whose dissertation, *Qohelet und die nach-aristotelische Philosophie*, was reviewed in the ACADEMY of September 11), has very lately issued a bibliographical catalogue relating to Ecclesiastes, entitled "Die Qohelet-Litteratur, ein Beitrag zur Geschichte der Exegese des Alten Testaments." It contains between two and three hundred entries, arranged both alphabetically and chronologically. Modern works, merely or mainly homiletical, are apparently excluded, so that there is no mention of the volumes by Dr. Cox and the Dean of Westminster. The last entry bears date 1886, and refers to a work by Edmund Pfeiderer on the philosophy of Heraclitus of Ephesus, with an appendix discussing the influence of Heraclitus on Ecclesiastes and the Book of Wisdom.

#### THE FORTHCOMING MAGAZINES.

AMONG the leading features of *The Century* for 1886-87 (henceforth published in this country by Mr. Fisher Unwin) will be the Authorised Life of Lincoln, by his confidential secretaries, John George Nicolay and Col. John Hay, begun with the sanction and assistance of Lincoln himself, and continued during the past sixteen years under the authority of Robert T. Lincoln, the sole survivor of the president's family. It will be illustrated mainly by means of the reproduction of documents and portraits of places, objects, and persons. A new novel, by Frank R. Stockton, "The Hundredth Man," will begin in November. The first of Mr. Cable's new series of Acadian stories is entitled "Caranero," the second "Grande Pointe;" Mr. Kemble has recently paid a visit to the Louisiano-Acadian country in order to illustrate these stories. There will also be a series of illustrated articles, entitled "Men and Women of Queen Anne's Reign," by Mrs. Oliphant.

THE inaugural lectures on the "Life and Work of Heinrich Ewald," delivered by Dr. T. K. Cheyne as Oriel Professor of the Interpretation of Holy Scripture to the University of Oxford, will be published in the *Expositor* for October and November.

MR. CHARLES WILLIAMS will contribute a sketch of Alexander I. of Bulgaria to the forthcoming number of the *Contemporary Review*.

MR. ROUND will contribute to the next issue of the *Antiquary* another paper asking "Is Mr. Freeman accurate?" Among other articles will be one on "Bowling Greens," a fast disappearing element of London life; "Gokewell Nunnery," by Mr. Edward Peacock; "Manx Customs," by Rev. R. Corlett Cowell; and "Epitaphs," by Rev. F. R. Mills. Mr. Ferguson completes his notes on the "Municipal Offices of Carlisle."

AN illustrated paper, by the editor, on "Astrology and William Lilly," will form the leading feature in the October number of *Walford's Antiquarian*, which will also comprise articles on the "Coronation of King Edgar" and "Garter-Knights degraded."

THE October number of *Time* will contain articles on "The Tale he left behind Him," by Mr. A. A. Baumann; "More Truths about the Civil Service," by "Another who Knows"; "An Episode of Wiesbaden," by Mrs. Henry Arnold; and "Centenarians," by the author of "How to be Happy though Married."

A NEW magazine for ladies will be published next month by Messrs. Cassell & Co., under the title of *The Lady's World: an Illustrated Magazine of Fashion and Society*. It will be illustrated with coloured plates, and will be published monthly.

A PICTURE in colours, called "A Morning Visitor," by Alice Havers, will form the frontispiece to the October number of *Little Folks* magazine.

AMONG the contents of *The Scottish Church* for October will be "Allan Ramsay," "Among the Glaciers," "Churchmen who never got their Due" (by A. K. H. B.), and a story by Esmé Stuart.

#### THE NEW PUBLISHING SEASON.

MESSRS. KEGAN PAUL, TRENCH, & Co's. announcements for the ensuing season include Prof. Dowden's *Life of Percy Bysshe Shelley* in two volumes, with portraits and illustrations; a new edition of *The Vicar of Morwenstow*, being the life of R. S. Hawker, by Mr. S. Baring-Gould, which has been long out of print; the second volume of Prof. Woltmann and Woermann's *History of Painting*, with nearly 300 illustrations; a translation by Mr. Bernard Bosanquet of Hegel's *Introduction to the Philosophy of Fine Art*. In fiction they announce a new novel by Maxwell Grey, called *The Silence of Dean Maitland*; a collection of stories by Mr. Andrew Lang, called *In the Wrong Paradise*; a new edition in one volume of Dr. J. Macdonald's *What's Mine's Mine*, and an Irish novel by Miss Mulholland, entitled *Mareella Grace*.

FROM the same publishers we shall have *The Life of Antonio Rosmini Serbati*, edited and partly re-written by Mr. Lockhart; Canon Jenkins's *Story of the Curaffa* under the Pontificate of Paul IV.; Mr. Arthur Lillie's account of *Buddhism in Christendom*; an elaborate critical work by Dr. Cheyne under the title of *Job and Solomon: or the Wisdom of the Old Testament*; *The Service of Man: an Essay towards the Religion of the Future*, by Mr. James Cotter Morison; a new volume of sermons by Mr. Grimley, called *The Temple of Humanity*; *Sermons New and Old*, by the late Archbishop Trench; besides new and cheaper editions of the *Notes on the Parables and Notes on the Miracles*, with English translations of the numerous quotations from the Fathers; a volume entitled *Parochial Parleys on the Athanasian Creed*, and other kindred subjects; and a treatise on *Reform of the Church Establishment*. The new volumes in preparation for "The Pulpit Commentary" will be devoted to Hosea and Joel, Thessalonians and Timothy, the Prophecies of Isaiah, and the Gospel of St. John.

MESSRS. KEGAN PAUL, TRENCH, & Co. have also in the press a volume of *Lectures on the Rise and Early Constitution of Universities*, with a survey of Mediaeval Education, by Prof. S. S. Laurie; *The Life of Words as the Symbols of Ideas*, by M. Arsene Darmesteter; *Home Education: a course of lectures to ladies*, by Miss Charlotte Mason; a new edition of Mrs. Hugh Blackburn's illustrations of Scripture under the name of *Bible Beasts and Birds*; *Notes of a Naturalist's Journey in South America*, by John Ball; *The Karens of Burmah*, by Mr. Donald Smeaton; and for travellers in Turkish lands *A Practical Elementary Grammar of the Turkish Language*, by C. J. Tarring. The list also comprises *Notes of a Visit to the Scenes in which Thomas à Kempis spent his Life*, by F. R. C.; a book on *The Venerable Bede*, by "The Prig," who recently wrote his own life; *Poverty and the State: or Work for the Unemployed*, containing suggestions for the remedy of widespread poverty, by Herbert Mills; *Seven, the Sacred Number; its Uses in Scripture*, and its



Application to Biblical Criticism, by Richard Samuel; *The Campaign of Fredericksburg: a Study for Officers of Volunteers, by a Line Officer*; and a new book on Hindu Law, by Mr. J. H. Nelson.

MESSRS. KEGAN PAUL, TRENCH, & Co.'s announcements of new volumes of poetry include a tragedy in five acts, by Mr. Lewis Morris, entitled *Gycaia*; *St. Augustine's Holiday*, and other Poems, by the Bishop of Derry; a selection from Chaucer's "Canterbury Tales," and a complete edition of Milton's poetical works in the Parchment Library; A Translation of Dante in the Terza Rima of the Original, by Mr. F. K. H. Haselfoot; *Nivalis: a Tragedy*, by Mr. J. M. W. Schwartz; *Fantasias*, by Mrs. Moss Cockle; *Ceylon: a Descriptive Poem with Notes*, by Mrs. W. Dent; *Golden Fetters*, by Mr. Lascelles; and three volumes of verse, by the author of "Chronicles of Christopher Columbus."

MESSRS. RIVINGTON have arranged for the publication of the following works: *Thoughts upon the Liturgical Gospels for the Saints' Days*, by the Dean of Norwich; *The Bishops in the Tower: a Record of Stirring Events affecting the Church and Nonconformists from the Restoration to the Rebellion*, by Canon Luclock; *Creed and Conduct*, sermons by Canon H. Scott Holland, of St. Paul's; *De Vita Pastoralis*, by the Bishop of Lichfield; *Modern Doubt and Unbelief: its Extent, Causes, and Tendencies*, by the Rev. E. Bickersteth Otley; a new edition of the *Works of Bishop Kaye*, of Lincoln, in seven volumes; *A Volume of Sermons*, by Canon Paget, of Christ Church; *A Treatise on the Ministry*, by the Rev. Charles Gore, Principal of the Pusey House, Oxford; a volume of *Essays Introductory to English Constitutional History*, by Members of the University of Oxford, edited by H. O. Wakeman, of All Souls', and A. Hassall, of Christ Church. The following additions to the "Oxford House Papers": *What the First Christians thought about Christ*, by Dr. W. Sanday, Dean Ireland's Professor of Exegesis, Oxford; *What has Christianity done for England?* by H. O. Wakeman, Fellow of All Souls' College, Oxford; *Christ and Morality*, by A. Chandler, Fellow of Brasenose College, Oxford; *The Justice of the Atonement*, by A. T. Lyttelton, Master of Selwyn College, Cambridge; *Christianity and Evolution*, by A. L. Moore, Tutor of Keble College, Oxford; *Purity*, by Henry Scott Holland, Canon of St. Paul's; *Jesus Christ To-day*, by J. G. Adderley, Christ Church, Oxford; *Prayer and the Reign of Law*, by O. Gore, Principal of the Pusey House, Oxford; three new volumes of the series of "Stories of Countries" for Children, dealing with Denmark, Iceland, and Spain; and the completion of Mr. Morse Stephens' *History of the French Revolution*, in three volumes. Also the following educational works: Victor Hugo's *Les Travailleurs de la Mer* and *Quatre-Vingt-Treize*, edited by Mr. James Boiell, of Dulwich; *A Summary of Military Law and Procedure*, by Lieut.-Col. Story; *A Text-book on Heat*, by Mr. L. Cumming, of Rugby; *A History of England*, for middle forms of Schools, by Prof. Cyril Ransome, of the Yorkshire College of Science; *A French Syntax*, by Mr. Eugene Pellissier, of Clifton; *A Treatise on Elementary Conics*, by Mr. J. Hamblin Smith, forming a new volume of Rivington's Mathematical Series; a revised edition of Dr. Wormell's *Principles of Dynamics*; *A History of Hellas from the Earliest Times to the Death of Alexander*, by Dr. Evelyn Abbott; a new *German Grammar*, by Mr. Otto C. Näf; *The Medea of Euripides*, and *The Prometheus Vinctus of Aeschylus*, edited by Mr. M. G. Glazebrook, of Harrow; *English Grammar and Analysis*, by Mr. F. Ritchie, of Sevenoaks; *A History of Greece*, for the use of

middle forms, by Mr. C. W. C. Oman, Fellow of All Souls' College, Oxford; A second series of Mr. F. T. Holden's Latin Exercise Book, *Triperita*; *An Introduction to French Literature*, and *French Prose Composition for Advanced Classes*, by Mr. H. C. Steel, of Wellington; *A History of Latin Literature*, by Mr. E. C. E. Owen, of New College, Oxford; *Selected English and French Passages for Translation*, by Mr. Henry Tarver, late of Eton; *Elements of Greek and Latin Comparative Grammar*, by Mr. T. C. Snow, of St. John's College, Oxford; *A Primer of Elementary Law*, by Mr. C. E. Jolliffe, of Lincoln's Inn; *A Class-book of French Translation, Composition, and Grammar*, by Mr. Eugene Pellissier, of Clifton; *Lectures on Greek Prose*, with exercises, by Mr. Arthur Sidgwick; also, by the same author, *Easy Selections from Plato*; *Cicero Pro Cluentio*, edited by Mr. W. Yorke Faussett, of Fettes College, Edinburgh; *Livy, Books xxxi. to xxxiii.*, edited by Mr. G. Nutt, of Rugby; and Book xxxiv., edited by Mr. A. K. Cook, of Winchester; *Cicero's De Senectute*, edited by Mr. E. W. Howson, of Harrow; *The Catiline of Sallust*, by Mr. B. D. Turner, of Marlborough College; *Cicero's Verrine Orations, De Suppliciis*, edited by Mr. A. C. Clark, of Queen's College, Oxford; *An Elementary Treatise on Chemistry*, by Mr. W. A. Shenstone, of Clifton; *Elementary French Exercises*, by Mr. A. A. Somerville, of Eton; *Molière's Le Bourgeois Gentilhomme*, and *Voltaire's Le Siècle de Louis XIV.*, edited by Mr. F. V. E. Brughera, of Marlborough; *A German Exercise Book*, by Mr. W. G. Guille-mard, of Harrow; *Schiller's Wallenstein*, edited by Mr. R. A. Ploetz, of Eton; *Short Stories in French*, and *Easy Pieces for French Exercises*, by Mr. G. Gidley Robinson, of Charterhouse; *Selections from Borne's Works*, edited by Dr. Herman Hager, of the Owens College, Manchester.

MR. T. FISHER UNWIN announces the following: *Anne Gilchrist: Her Life and Writings*, edited by Herbert H. Gilchrist, with a prefatory notice by W. M. Rossetti; *The Legendary History of the Cross*, a series of sixty-four woodcuts, from a Dutch book published by Feldener, 1483, with an introduction by John Asnton, and a preface by the Rev. S. Baring-Gould; *Romances of Chivalry*, told and illustrated in facsimile, by John Ashton; *Legends and Popular Tales of the Basque People*, by Mariana Monteiro, with full-page illustrations in photogravure, by Harold Copping; *The Balkan Peninsula*, by Emile de Laveleye, translated by Mrs. Thorpe, edited and revised for the English public by the author, with a new chapter bringing events up to date; *A Comical Lover, and other Studies*, by Elizabeth Rachel Chapman; *Manners Make the Man*, by the author of "How to be happy though Married"; *Modern Hinduism: being an Account of the Religion and Life of the Hindus in Northern India*, by W. J. Wilkins, of the London Missionary Society; *The Bible and the Age: or, an Elucidation of the Principles of a Consistent and Verifiable Interpretation of Scripture*, by Cuthbert Collingwood; *The Lazy Minstrel*, by J. Asby Sterry; a new novel of American life and society, entitled *A Year in Eden*, by Harriet Waters Preston, in 2 vols.; also a one-volume novel, *Struggles to Live*, by Mrs. Bower; and a novelty in shilling dreadfuls, called *Dottings of a Dosser: being Revelations of the Inner Life of Low London Lodging-houses*, by H. J. Goldsmid. Among children's books, *In the Time of Roses: A Tale of Two Summers*, told and illustrated by Florence and Edith Scannell; *Prince Peerless: a Fairy-folk Story Book*, by the Hon. Margaret Collier (Mme. di Cadilhac), and illustrated by the Hon. John Collier; *Boys' own Stories*, by Ascott R. Hope; *The Bird's Nest*, and other Sermons for Children of all Ages, by the Rev. Dr. Samuel Cox. Four new volumes

of "The Story of the Nations" series will be issued this season, viz., *Carthage*, by Prof. A. J. Church; *The Moors in Spain*, by Stanley Lane-Poole; *Egypt*, by Prof. G. Rawlinson; *Alexander's Empire*, by Prof. J. P. Mahaffy; new editions of *Vernon Lee's Studies of the Eighteenth Century in Italy*, and *Belcaro*; also a bridal-gift edition of *How to be Happy though Married*; and popular editions of *Poets in the Garden*, by May Crommelin; *Charles Dickens as I knew Him*, by George Dolby.

MESSRS. SWAN SONNENSCHNEIN & Co.'s announcements include the following: Scientific: *Animal Biology*, by Adam Sedgwick; *Text Book of Practical Botany*, edited from the work of Prof. W. Strasburger, by Prof. W. Hillhouse, illustrated with a large number of new woodcuts; *The Microscope in Theory and Practice*, edited from the work of Profs. Naegeli and Schwendener, by J. Mayall, with about 300 woodcuts; *An Elementary Text Book of Botany*, by Prof. K. Prantl, edited by Sidney H. Vines, a new edition entirely rewritten, with several additional woodcuts; *Life Histories of Plants*, with an introductory section on the Comparative Study of Plants and Animals, by Prof. D. McAlpine; *Hand Book of British Fungi*, by W. De Lisle Hay; *The Fungus Hunter's Guide and Field Memorandum Book*, by W. De Lisle Hay; *The Naturalist's Diary: a Day Book of Meteorology, Phenology, and Rural Biology*, arranged and edited by Charles Roberts, with a coloured chart, showing the blossoming of spring flowers in Europe, &c.; *Lunar Science: Ancient and Modern*, by the Rev. Timothy Harley; *Scientific Romances*, by C. Howard Hinton. Theological and Devotional: *The Gospel of Saint John*, a new translation by Dr. F. A. Paley; *Meditations on the Parables*, by the Rev. T. Birkett Dover; *Before the Throne: a Manual of Private Devotion*, by the Rev. William Bellars, with a preface by Canon A. J. Mason; *The Words of the Angels: their Visit to the Earth, and the Messages they Delivered*, by Dr. Rudolf Stier, with an introduction by the Bishop of Liverpool; *Circle of the Saints: Hymns and Verses for the Holy-days of the English Calendar*, by K. E. V.; *Peace: Thanksgiving after Holy Communion*, by Mary Ethel Granger, with a preface by Canon Body, with emblematic designs; *The Christian Soldier's Armour*, by the Rev. Dr. T. H. Leary; *Book of Chants: a Collection from Various Sources*. Travel and Biography: *Tom Tiddler's Ground: Men and Manners of the United States*, by Florence Marryatt; *Emigrant Life in Kansas*, by Percy G. Ebbutt, with sixteen plates by the author; *Yachting in the Mediterranean*, by W. D. Gainsford; *Louise de Kerouaille; Bartholomew Legate, the Last Smithfield Martyr*, by F. Gregg. Historical and Social: *The Russian Storm-Cloud: or Russia in her Relation to her Neighbouring States*, by Stepniak; *Capital*, by Karl Marx, edited by F. Engels; *The Bankruptcy of India: an Inquiry into the Administration of India under the Crown*, with a Chapter on the Silver Question, by H. M. Hyndman; *The Historical Basis of Modern Europe 1760-1815*, an Introductory Study to the General History of Europe in the Nineteenth Century, by Archibald Weir; *A Short History of Parliament*, by B. C. Skottowe, second edition; *The Redemption of Labour*, by Cecil B. Phipson, with numerous coloured diagrams; *Society in the Elizabethan Age*, by Hubert Hall, with several coloured plates derived from original drawings and documents; *Universal History and other Essays*, by E. Belfort Bax; "Imperial Parliament Series," new volume on *Church Reform*. Novels: *An Unsocial Socialist*, by G. Bernard Shaw; *Kintail Place: a Tale of Revolution*, by the author of "Dorothy"; *In the Leafy Month of June*, by L. E. Tiddeman; *Reverend*, by Mrs. E. L. Chamberlain; *Sudden Death*, by B. C.

Skottowe; *Rurick*: a Russian Novel, by A. Grant; *Jonas Sylvestre*, by C. Despard; *Is Love a Crime?* by Mrs. Jagger; *An Excellent Mystery*, by W. Davenport Jones; *Two Ifs*, by E. M. Abdy-Williams; *For His Friend*, by E. M. Abdy-Williams; *A Man of the People*, by Robertson; *Old Iniquity*, by Phoebe Allen; *German Evenings*: translations from the "Deutsche Abende" of Auerbach and others, by J. L. Lowdell; two of Capt. Mayne Reid's Posthumous Novels. Educational: A new series of grammars and exercise books, beginning with *Latin*, by Prof. E. A. Sonnenschein; *French*, by Prof. Louis Moriarty; *German*, by Prof. Kuno Meyer; *Elementary Geometrical Conics*, prepared by the Association for the Improvement of Geometrical Teaching; *My First Trigonometry*, by M. H. Senior. Juvenile and Gift Books: *Twelve Old Friends*, by Georgiana M. Craik, illustrated by Gustave Doré; *Jean Mace's Fairy Tales*, translated by Caroline Genn; *From Deacon to Churchwarden*, by Dr. J. W. Kirton; *Ernest Dacent*, by Mrs. Batty; *William Tyndale's Vow*, by Frances E. Cooke. Miscellaneous: *The Best Books*, a classified bibliography of about 20,000 current books in all departments of literature, with the prices, sizes, dates of first and last editions, and the publisher's name of each work; *The Folk Songs of Italy*, specimen songs, with translations of each, and an introduction and notes by Miss R. H. Busk; *Guide to the English Lakes*, by Prof. W. Knight, illustrated by Harry Goodwin; *Thoughts of a Life-Time*, by F. A. White; *Mountain Monarchs*, by Cornelia Wallace; *The Tea-Planter's Companion*: a Guide to the Management of a Tea-Garden, by F. T. Deas; *Poultry and Minor Pets*, by H. S. Edwards; *Practical Bee-Beeping*, by W. Chitty.

MESSRS. W. H. ALLEN & Co.'s list of works in the press include the following: *Journals in Hydrabad and Kashmir*, by Sir Richard Temple, edited by Capt. R. C. Temple, with nine maps, chromo-lithographs, and other illustrations, reproduced from sketches by the author; *History of India under Victoria, from 1836 to 1880*, by Capt. Lionel J. Trotter, in 2 vols.; a new and cheaper edition of *Advance Australia! an Account of Eight Years' Work, Wandering, and Amusement in Queensland, New South Wales, and Victoria*, by the Hon. Harold Finch-Hatton; *Northern Hellas: Travels and Studies in Albania, Thessaly, Macedonia, and the Islands of the Ionian and Thracian Seas*, with an appendix on "The Methods of Historical Study," by J. S. Stuart-Glennie, in 2 vols., with seven maps; *Colonial France: its History, Administration, and Commerce*, by Captain C. B. Norman; *The Orders of Chivalry, English and Foreign. Existing and Extinct*, brought down to the Present Time, compiled from original authorities by Captain J. H. Lawrence-Archer, with numerous illustrations; *Through the Long Day: an Autobiography*, by Charles Mackay, in 2 vols.; *Recollections of a Chaplain in the Royal Navy: being Notes and Scenes from the Writings of the Rev. G. W. Tucker*, compiled and edited by his widow, with a prefatory letter by Admiral Sir W. King Hall; in the "Eminent Women" series, *Margaret of Angoulême, Queen of Navarre*, by A. Mary F. Robinson; *Mrs. Siddons*, by Mrs. A. Kennard; and *Madame de Stéel*, by Bella Duffy; *Naval Reform*, translated from the late Gabriel Charney, by J. E. Gordon-Cumming; a new edition of *Edgar Allan Poe: his Life, Letters, and Opinions*, by John H. Ingram; *Ranch Life*, extracted from the home correspondence of E. M. H.; *Its Own Reward*, by J. Sale Lloyd; *The Defence of Kahun: a Forgotten Episode of the First Afghan War*, by Charles Reynolds Williams; *Memoir of Captain Dalton, Defender of Trichinopoly, 1752-3*, with portrait and two plans, by Charles Dalton; *The Nation in Arms* from the German of Baron

von der Goltz; *The Lesters*, by F. M. F. Skene, author of "Hidden Depths," &c.; *Charon, and Sermons from the Styx*, by the author of "The Rosicrucians"; *Peggy*, by Mrs. Damant; *Twelve Worldly Anecdotes*, by J. W. Sherer, reprinted from the "World"; *My Hundred Swiss Flowers*, by Mrs. Pratten, with illustrations by the author; a new edition of *India on the Eve of the British Conquest*, by Sidney Owen; *The "Sacred" Kurral of Tiruvallurnāyanār*, with introduction, grammar, translation, notes, lexicon, and concordance, by the Rev. Dr. G. U. Pope.

MESSRS. JAMES NISBET & Co.'s list comprises the following theological works: *A Commentary, with Homiletical Suggestions, on St. John's First Epistle*, by the Rev. J. J. Lias; *Future Probation*, a symposium on the question "Is Salvation possible after Death?" to which the following contribute: the Rev. Stanley Leathes, Principal Cairns, Rev. E. White, Rev. Stopford Brooke, Dr. R. F. Littledale, Rev. J. Page Hopps, and the Bishop of Amylea; *Atonement and Law*; or, *Redemption in Harmony with Law as Revealed in Nature*, by John M. Armour; a new volume by the Rev. H. Heber Evans on *St. Paul the Author of the Last Twelve Verses of the Second Gospel*; *Authorship of the Four Gospels*, from a Lawyer's Point of view, External Evidences, by William Marvin, ex-Judge of Florida; *An Exposition of the Historical Portions of the Writings of the Prophet Daniel*, by the Dean of Canterbury; *The Doctrine of Endless Punishment*, by William G. T. Shedd, Professor of Systematic Theology in Union Theological Seminary, New York; *Clouds Cleared: a Few Hard Subjects of New Testament Teaching explained*, by the Rev. C. Smith Bird; a new series of Text Books for Bible Students, the first two volumes of which will be—*Lessons on the Prophecies concerning the Claims of our Lord Jesus Christ, and Lessons on the Names and Work of the Lord Jesus Christ*, by Flavel S. Cook. Messrs. Nisbet & Co. have also in preparation a series of volumes on "Men of the Bible," by Canons Rawlinson, S. R. Driver, and T. K. Cheyne, Archdeacon Farrar, Prof. Milligan, &c.; the first volume of the series, *Abraham: his Life and Times*, by the Rev. W. J. Deane, will be ready in November; and a new monthly serial, *The Biblical Illustrator*, devoted to anecdotes, similes, emblems, and illustrations, expository, scientific, geographical, historical, and homiletic, gathered from a wide range of home and foreign literature on the verses of the Bible, edited by the Rev. J. S. Exell. In biography and history the same firm announce: *Life of the Rev. W. Lindsay Alexander, D.D.*, by the Rev. J. Ross; *St. Augustine, Melancthon, Neander*, three biographies, by Dr. Philip Schaff; *The Catechisms of the Second Reformation*, by Alexander F. Mitchell, Professor of Ecclesiastical History, St. Mary's College, St. Andrews: part i., *The Shorter Catechism and its Puritan Precursors*; part ii., *Rutherford's and other Scottish Catechisms of the same Era*.

MESSRS. WHITTAKER & Co. will publish shortly in their "Specialists' Series": *The Telephone and its Practical Applications*, by W. H. Preece; *The Controversion of Heat into Work*, by William Anderson. The same firm announce *Technical Education and Applied Science: Buildings, including their Fittings and Sanitation*, by E. C. Robins; and *A Review of the Various Theories respecting the Form and Style of Architecture of the Temple of Solomon*, an essay by the same author; *A Bibliography of Electricity and Magnetism*, including the most important articles published in periodicals from 1876 to 1885, compiled by G. May and O. Salle; a new series of *Class-Books of Foreign and Commercial Correspondence for Schools and for Self-instruction*;

*Eine Frage*, idyll von George Ebers, edited by F. Storr, of Merchant Taylors'; *Zopf und Schwert*, Lustspiel von Karl Gutzkow, edited by Prof. F. Lange; *Humoresken*, Novellen der besten deutschen Humoristen der Gegenwart, edited by Dr. A. A. Macdonell, of Oxford; a new series of French Reading-Books, edited by Prof. A. Barrère, of Woolwich, and others, with linguistic and explanatory notes; and *Shakespeare's Plays*, text and literary introduction in English and German, edited by Prof. Ch. Sachs.

MESSRS. JAMES MACLEHOSE & SONS have the following books in the press: *Outlines of Practical Pathology: an Introduction to the Practical Study of Morbid Anatomy and Histology*, by Dr. John Lindsay Steven, Assistant to the Professor of Clinical Medicine in the University of Glasgow; *Employers and Employed: a Popular Exposition of the Law of Reparation for Physical Injury at Common Law and under the Employers' Liability Act*, by Walter C. Spens, Advocate, Sheriff-Substitute, Lanarkshire; *Homer: a Short Introduction to the "Iliad" and "Odyssey" for the use of Schools and Colleges*, by Prof. R. C. Jebb; *The Parish of Strathblane and its Inhabitants from Early Times: a Chapter of Lennox History*, by John Guthrie Smith; *Turpie: a Reminiscence*, by Miss Agnes H. M. McLeod; *The Development of Taste*, and other Studies in Aesthetics, by W. P. Begg.

THE following publications are announced by Messrs. W. & R. Chambers: *Natural History: its Rise and Progress in Britain, as developed in the Life and Labours of Leading Naturalists*, by Prof. H. Alleyne Nicholson, of Aberdeen. This will form the first volume of a series called "Chambers's British Science Biographies," of which the second volume, by Prof. Lapworth, of Birmingham, will cover the field of British Geology. Other new books by the same publishers are: *Recent Travel and Adventure*, with illustrations; *Great Historic Events; Lessons in Elementary Dynamics*, by H. G. Madan, of Eton; and *Shakespeare's Midsummer Night's Dream*, with notes and examination papers.

#### ORIGINAL VERSE.

JEREMIAH AT TAKHPANKHES.

"ART thou that prophet," long with anguish spent,  
Whose scroll of stern rebuke a king hath burned?  
Is this the proud Yokhanan, who hath spurned  
Thy word, and dragged thee with thy garment rent  
Down to the dreaded Mizraim, firmly bent  
Once more to teach God's lesson never learned,  
And manifest His purpose undiscovered  
By these rebellious hearts of discontent?  
In this broad court before the palace-gate,  
'Mid mocking Jews and Khopra's chivalry  
The seer sets the ordained stones of fate.  
"Here the great king beneath his canopy,  
Saith God, upon Chaldaea's throne of state,  
Shall robe himself in Mizraim's sovereignty."

H. G. TOMKINS.

#### MAGAZINES AND REVIEWS.

THE influence of September, which is generally perceivable in English magazines, extends also to French. The non-ephemeral part of *Le Livre* is almost entirely occupied by a long and solid article on English publishers, the last of M. Ernest Chesneau's series on the subject. Let us note an odd, but not wholly unhappy, misprint, "Naeviad" for "Maeviad." The illustration of the number is a good bust-portrait of the famous Parisian printer, Jules Clave,



NOTES OF A TOUR IN THE ASIATIC  
GREEK ISLANDS.

(Continued.)

## VI. PATMOS.

IN passing from Samos to Patmos we leave a land of classical archaeology for one the interest of which is wholly Biblical and ecclesiastical. Before the Christian era the name of Patmos only occurs in a few passages of ancient writers, and of its history, if it had one, nothing is known; it was when it became the place of banishment of St. John the Divine, and the scene of his apocalyptic vision, that it once for all attracted the attention of mankind. At the present day it is one of the least accessible of the Aegean islands, for owing to its remote position and the unproductiveness of its soil no steamers ever touch there. In order to reach it we engaged a good-sized decked vessel, for though we hoped after visiting it to arrive at the neighbouring island of Leros in time for the Austrian packet, yet it was necessary to be prepared for a longer voyage, since, if the weather was unpropitious, we might be forced to continue our course southwards to Calymnos, or even to Cos. Early on the morning of April 9 we left the harbour of Tigani; and a favouring breeze carried us along the southern coast of Samos, and between groups of islands unknown to fame, until in the course of the afternoon we passed Cape Geraos, the north-eastern headland of Patmos, and penetrated into the harbour at the head of its deep bay, which is so landlocked that frequent tacking was required in order to enter it. Long before we arrived, the monastery of St. John, which is the most conspicuous building in the island, had been in sight, crowning the summit of a high hill, like a vast sombre castle, with the white houses of the town clustered round it; behind this rose the peak of Hagios Elias, which reaches the elevation of more than 800 feet. The *scala*, or village at the landing-place, has a very peculiar aspect, for each of the small two-storeyed houses of which it is composed resembles a square, flat-topped box, as white as whitewash can make it. This mode of building prevails throughout this island, and, as we afterwards found, in those that lie to the southward of it.

In shape Patmos may be roughly described as forming a crescent, the horns of which face eastward; but its outline is broken up by innumerable promontories enclosing landlocked creeks, so that, when seen from above, it presents somewhat the aspect of a strange polypus. Its length from north to south is about eight miles, and its area is rugged and broken; but the most marked peculiarity is that it is almost divided in two in the middle, for in this part, within a distance of little more than half a mile from one another, are two isthmuses only a few hundred yards wide, and rising but slightly above the sea-level. On the southernmost of these the *scala* is situated, while between the two stands the steep hill on which the acropolis of the Hellenic city was built. The narrow waist thus formed serves for a boundary line to determine the domain of the monastery, for while the southern half of the island belongs to the monks, the northern part is the possession of the civil community. At the time of the foundation of the convent no women were allowed to pass this limit, but within a short time the restriction had to be abandoned. The soil of which the island is composed is everywhere volcanic and very barren, and its coasts are flanked by red and grey rocks, which ever and anon break into quaint pinnacles. The absence of running water is shown by the numerous windmills, and there are only three or four wells in the whole area; the want of these, however, is made up for by cisterns, and the inhabitants are never obliged to import water, as some-

times happens in Santorin. The male population are chiefly employed in the sponge fishery, which is carried on in many of the Sporades. The island is most commonly known by its mediaeval name of Patino, in like manner as Astypalaea is still called Astropalaea, and Carpathos Scarpanto.

Leaving our baggage to be carried up to the monastery of St. John, which is a mile and a half from the *scala*, we ourselves proceeded to the smaller monastery of the Apocalypse, which occupies a steep position on the mountain side about one-third of the distance in the same direction, and is the spot pointed out by tradition as the scene of the Revelation. It is entered from the back, and from this point the visitor descends among a variety of buildings by numerous stone staircases, the steps of which are forty in number. At the lowest point, though still at a considerable height above the valley below, is the cave which forms the chapel of the Apocalypse. This is entered through a church of St. Anne, which is built outside and parallel to the mouth of the cave, and consists, like the chapel, of two parts—a *narthex* or porch, and the sacred building itself. The *iconostasis* at the further end of this church is ornamented with pictures of St. Anne, of our Lord, and of the Panagia, and is surmounted by an elaborate rood-screen, while against the outer wall a representation of the Entombment, richly embroidered on velvet, is hung in a glass case; it was a gift from Russia. The chapel of the Apocalypse, which is formed by the bare sides and roof of the cave, is about twenty-two feet in length by fifteen feet in breadth. In one part of the roof a rent is pointed out, where the rock was broken at the commencement of the Revelation, and from a somewhat deeper cleft in this the Divine voice is said to have proceeded; nor does the process of identification stop here, for a hole in the wall close below this is believed to have been the place where St. John's head lay. The pictures in the *iconostasis* are worthy of notice. In the left hand compartment is a Jesse tree, in which the Virgin and Child are the most prominent objects; but figures of prophets and saints are seen in the branches. The central picture represents our Lord appearing to St. John, who lies at his feet as dead. In this, Christ is surrounded by angels, with the seven candlesticks in front of him, and a sword proceeds from his mouth. The third is divided into three sections, the first of which presents a figure of the founder of the great monastery, St. Christodoulos; in the second the disciples of St. John are represented as laying his body in a tomb, while he himself is being taken up to heaven, such being the tradition of the Greek Church with regard to his death; while in the third St. John is listening to the divine inspiration, and a disciple is writing from his dictation. The monk who pointed out these objects to us was a simple, pleasant man, and had a full belief in the genuineness of the local traditions. Though he belonged to the great monastery, he had lived here, together with some members of his family, for the last eight years, and they were the sole occupants of the building. To their credit be it said, the whole place was scrupulously clean.

Before proceeding further, I must make mention of a work which has exercised a great influence on the traditions of Patmos, the "Acts of St. John" attributed to Prochorus, one of the seven deacons. This narrative, the text of which is given in full in Zahn's *Acta Johannis*, was probably composed in the first half of the fifth century; for a time it was much used in the Eastern Church, and its popularity is attested by the numerous versions of it that exist—in Latin, in Old Slavonic, in Coptic, and in Armenian.

Of its apocryphal character there can be no doubt, for, not to mention other proofs, the writer was wholly ignorant of the position, size, and nature of Patmos; he makes it nine days' sail from Ephesus, and conceives of it as a large and populous island, hardly less than Sicily. The story commences with the departure of John from Judaea on a mission to the province of Asia, on which Prochorus accompanied him, and after describing his sojourn at Ephesus, relates in full detail his banishment to Patmos and residence there. Two of the incidents that are mentioned deserve notice here, because they will be referred to later on. The first is the contest of St. John with Kynops, a magician who inhabited a cave in a desolate part of the island. It runs as follows: When the priests of the temple of Apollo found that John was converting all the leading men to Christianity, they came to Kynops to request him to put an end to his influence; and in consequence of this, Kynops, in the presence of a great multitude, displayed his magical powers in a variety of ways as a challenge to John, and finally cast himself into the sea, intending to reappear from it, as he had done on several former occasions. But John, extending his arms in the form of a cross, exclaimed, "O thou who did'st grant to Moses by this similitude to overthrow Amalek, O Lord Jesus Christ, bring down Kynops to the deep of the sea; let him never more behold this sun, nor converse with living men." And at John's word immediately there was a roaring of the sea, and the water formed in an eddy at the place where Kynops went down, and Kynops sank to the bottom, and after this reappeared no more from the sea. The name of the magician is now attached to one of the southern promontories of Patmos, a wild and precipitous locality, and in one part of it a cavern is shown which is reported to have been his dwelling-place.

The other incident relates to the composition of St. John's Gospel, which is associated with the Apostle's departure from the island at the end of his term of banishment. When the people of Patmos, whom he had converted, found that he was about to leave them, they begged him to deliver to them in writing a narrative of the miracles of the Son of God which he had seen, and of His words which he had heard, that they might remain steadfast in the faith. Prochorus then narrates how he went with John to a tranquil spot by a low hill a mile distant from the city; and, after long fasting and prayer, John caused Prochorus to seat himself by his side with paper and ink, and then, standing and looking up steadfastly into heaven, dictated to him the Gospel, commencing with the words, "In the beginning was the Word." The interest of this story—which is in direct contradiction to all the early traditions relating to this Gospel—arises from its having been a suggestive subject for early works of art. The figures of an aged man, who is standing, dictating to a youth who is seated, in the midst of rural surroundings, are found, for instance, in Agincourt's *History of Art* (Painting, pl. lix.), in the Codex Ebnerianus in the Bodleian, in the facsimile from an Armenian MS. in Prof. Westwood's *Palaeographia Sacra*, and in one of the MSS. in the monastery at Patmos. Strange to say, in the narrative of Prochorus in its original form, there is not a word about the Apocalypse. In some of the later MSS. of the "Acts," however, there is an interpolated passage, evidently adapted from the story of the composition of the Gospel, in which that book is said to have been dictated by the Apostle to Prochorus in a cave in Patmos. It was thus, no doubt, that the grotto which we have visited was fixed upon as the scene of this event, and it is possible that the picture on the *iconostasis* is intended to describe it.

Just outside the entrance gate of the convent of the Apocalypse stand the ruined buildings of a school which formerly was resorted to by numerous students from the neighbouring islands. About thirty years ago it was given up, owing to the competition of schools that had sprung up elsewhere. Leaving this, we now proceeded upwards by a rough road composed of blocks of trachyte until we arrived at the town, and, passing through it by a succession of steep zigzags, reached the entrance to the great monastery of St. John. The likeness of this to a castle increases as you approach, owing to the massiveness of the walls and buttresses, and the projections, resembling towers, at the angles. Here we were welcomed by the Hegumen, and conducted to a simple monastic chamber, which was destined for our reception.

H. F. TOZER.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

BODE, W. Die Gemäldesammlung d. Hrn. Johs. Wesselhoft in Hamburg. Wien: Gesellschaft für vervielfältigende Kunst. 30 M.

#### HISTORY.

FORSCHUNGEN, märkische. Hrg. v. dem Vereine f. Geschichte der Mark Brandenburg. 19. Bd. Berlin: Ernst & Korn. 6 M.

#### PHYSICAL SCIENCE.

GUILLIER. Géologie du département de la Sarthe. Paris: 15, rue de Tournon. 16 fr.

#### PHILOLOGY.

HEINSCH, J. Commentationum Euripidearum specimen. Leipzig: Pock. 90 Pf.  
WOLZGEM, H. v. Kleine Schriften. 1. Bd. Ueber Sprache u. Schrift. Leipzig: Schloßmann. 3 M.

### CORRESPONDENCE.

#### OLD-WELSH TEXTS.

7 Clarendon Villas, Oxford: Sept. 21, 1886.

You were kind enough to insert a letter of mine in the ACADEMY of February 20 stating that the Cymmadorion Society had agreed to take four hundred copies of the *Red Book of Hergest*. Perhaps you will allow me now to say that, owing to the cost of reproduction being more than was originally anticipated, the above arrangement has fallen through.

However, the series of Old-Welsh Texts will, as originally announced, appear at the rate of one volume per annum; but, instead of a thousand copies, five hundred only will be printed, and the cheap demy octavo edition will be enlarged to royal octavo without raising the price. The first work of the series, the "Red Book" text of the *Mabinogion*, &c., will shortly be ready for distribution to subscribers. All who wish to support the scheme, and to possess a copy of the above work, should send their names to me without delay. As the texts will not be "published" in the usual way, no copy of any work can be supplied after the date such work is distributed to subscribers.

J. GWENOGVRYN EVANS.

#### "CLARENDON'S HISTORY, BOOK VI."

I am obliged to Mr. S. R. Gardiner for the commendation which he is so good as to extend to certain parts of the edition of Clarendon's Sixth Book lately issued under my name by the Clarendon Press; but I cannot, either in justice or honour, allow my young friend and coadjutor, Mr. Dennehy, to bear the brunt of the censure which he metes out to other parts. Whatever notes were written by Mr. Dennehy were prepared, as I have said in the preface, "under my direction," and I am strictly and entirely responsible for

them. Mr. Gardiner appears to object to the mass of the notes *in limine* as "useless erudition," and serving "no educational purpose whatever." He may be right, for I declare I have no definite notion what sort of editing does serve "educational purposes." I only know that in my own school days, when I had to read certain Greek and Latin authors, I was always glad to meet with editions the notes to which gave the same sort of information that I have tried to supply here. But Mr. Gardiner also points out actual mistakes; and here, so far as they are real mistakes, I am glad to be corrected, and own that the censure is deserved. It was a bad blunder to confound together two French ambassadors. But it is hardly a mistake to say that "tonnage and poundage was voted to Charles by his first Parliament for one year." What actually happened was, as Mr. Gardiner himself tells us (*History of England*, v., 365), that in the first Parliament the House of Commons passed a bill granting tonnage and poundage under the limitation stated, and that this bill was sent up to the Lords and read a first time, but went no further. Considering that it was a money bill, and therefore much more the concern of the Commons than of the Lords, the difference between what actually happened and what is stated in the note to have happened cannot be said to be very great.

With regard to Sir Lewis Dives: if he was a stepson, and not a natural son, of the first Earl of Bristol, so much the better; but I regard the matter as of little consequence, and think the language of reprobation in which Mr. Gardiner indulges to be somewhat exaggerated. After giving a reasonable amount of time to the inquiry, finding that Clarendon spoke of Dives as Lord Digby's brother, and not coming across any notice that Lord Digby's mother, Beatrix Walcot, had been married before, I came to the conclusion that Dives must be a natural son. What was there so very dreadful in this?

Mr. Gardiner has made a special study of the whole period, with the brilliant result that we all know. My own knowledge of it is slight indeed compared with his. He might, therefore, I have no doubt, if he took the trouble, find out many more mistakes besides those he has enumerated. Still he would not thereby shake me in the opinion that historical and biographical notes, in illustration of a standard work of real value, confer a benefit on the reader and the student, and that their preparation is no mere waste of time. T. ARNOLD.

### SCIENCE.

#### STRACK'S HEBREW GRAMMAR.

"Porta Linguarum Orientalium." Inchoavit J. H. Petermann. Continuavit Hermann L. Strack. Pars I. — *Lingua Hebraica*. Scripsit H. L. Strack. (Williams & Norgate.)

THE author of *Prolegomena critica in V. T. Hebraicum* deprecates the suspicion of novelty, and is careful to make it known that his new work has simply stepped into the place of the defunct grammar in Petermann's well-known series (1845 and 1864). He further alleges his own sense of "a want" in the shape of a Hebrew grammar to occupy the golden mean between those which are too elementary and those which are too hard for beginners. I may be pardoned for doubting the existence of such a want in this country, considering that at least two grammars of English origin may

fairly claim to have preoccupied English territory, precisely on the grounds alleged by Dr. Strack. However, not to linger on the threshold, let us enter this *Porta Linguae Hebraicae*, and look around us a little. I may say at once that I have read the book with much pleasure and some profit. In this country Hebrew literature and all that pertains to it has so long been the happy hunting ground of ignorant charlatans that one is always disposed to welcome the appearance of a piece of work of sound and sterling quality. But Dr. Strack has certainly not given us a beginner's book. His grammar is a marvel of compression, but hardly of expression. The flavour of the original German is everywhere perceptible; and the average learner would be dazed by the multitude of details, and lost in the seemingly endless labyrinth of rules and exceptions. The scheme of the work is, doubtless, a scientific one; but there are no grateful pauses. The matter is not sufficiently broken up for the feeble digestion of the tyro. On the other hand, advanced students will find the book both interesting and, to a certain extent, edifying.

Dr. Strack does well to transliterate Waw by *w*. Only the other day, in a philological paper, I noticed the statement that Hebrew had no *w*, the assumption being that Waw = English *v*—an assumption which makes the use of it as *mater lectionis* arbitrary, and renders its phonetic transformations unintelligible. It is a pity that Yod is transcribed *j*; *jādhāj* is a hopeless puzzle for an English eye; and Prof. Strack has been purist enough to write Qôph and Rêš. But why not Resh, in the English edition, seeing that our language can in this case dispense with the diacritic sign, about the use of which there is so little agreement? Lately, *š* has become fashionable; a confusing perversion of a metrical sign. Cade is best rendered by *c* with cedilla, not only as avoiding the unfamiliar point beneath the *s*, but as reducing the number of *s*'s to be distinguished by the learner. It is not much information to be told about 'Ayin that "its hardest pronunciation may be approximately reproduced by 'g." Here, as elsewhere, the author *longum vitans cadit in obscurum*. What is said of the gutturals (p. 16, § 10) is hardly correct. "Virtual doubling" is surely more than the simple omission of Dagesh in writing. "The lengthening by way of compensation" seems to refer to the gutturals themselves (*cf.* Resh, p. 17). The ingeniously abridged statement within the parentheses is luminous to a scholar, but perplexing for a beginner. And what follows resembles a teacher's private notes, rather than an intelligible summary for students. Indeed, the whole work abounds with *φωκισμοὶ*, which will be Cabbala for the learner. The "indefensibleness" (p. 8) of Baer's eclectic use of Dagesh lene, as opposed to the indiscriminateness of some MSS., is not obvious. It has the *prima facie* advantage of reminding the student, in the first case, that the Shwa is quiescent, and in the second, that the repeated letter is not to be slurred over, but adequately sounded. The differentiation of Dagesh seems to be carried too far, when it is said: "Dagheš forte, in form the same as D.L., is the sign of the doubling of a consonant. In בִּרְכַּתִּי it serves



also as a D.I." And it is needlessly mystifying to put such a simple matter as the use of a point in a consonant, to save repeating the letter in writing, in such philosophical (or pedantic) phrase as this: "D.f. is a) either Dagheš essential or D.f. *necessarium*, when it is conditioned by the grammatical derivation of the form. . . β) or so-called D.f. *euphonicum*." One has a right to expect from a new book greater boldness in discarding the mere hocus pocus of the old Latin grammarians in favour of the simplicity of nature and common-sense. (The phrase *Modus Energicus* is used without a word of explanation, pp. 72, 127. Is the Hebrew beginner supposed to be familiar with the terminology of Arabic accident? Note f, p. 9, states: "D.f. nec. is not written: 1. in a vowelless final consonant, e.g., בָּן (stem בְּנִן)." It is not written because Hebrew writing is phonetic; and in this word not a double but a single *n* is sounded. That the 2nd pers. pron. f. sing. does not end in a doubled consonant is clear from the analogy of the Syriac, the consonants of which preserve the ancient word 'anti, now pronounced 'at, like the Hebrew. Dr. Strack's treatment of the vowels and accents is meagre. Nothing is said about the sounds represented by the vowel signs; consequently, the elaborate diacritical marks used throughout the book convey no certain meaning to an English reader. The traditional classification of the consonants might have been spared to make room for some indication of the way to pronounce the vowels.

In connexion with the gutturals, the change from pathah to qameç, hireq to çere, qibbuç to holem, is called a lengthening of the prior vowels. But are pathah and qameç vowels of the same quality? How could "i be lengthened to e, and u to o" (p. 21; cf. pp. 24, 25, 47 ad fin)? In Gen. 1, 27, the "carrying over of *mem* to the following 'eth" would hardly "result in the word *meth* 'dead,' being heard"; at least, not if the çere is a vowel differing in both quantity and quality from toneless seghol. Dr. Strack has not improved upon the ordinary theory of the half-open syllable. If it be true that "the shewa is not vocal, is not shewa *mobile*" in words like כְּשֵׁיחָם, why does he call the first syllable "loosely closed," and not completely closed? and why do *begadkefath* in such cases "retain their aspiration," which is surely the effect of softening by the slight remnant of vowel-sound that precedes them? If בְּכָרִי, בְּכָרִי, and, reversely, בְּכָרִי, are right, it must be because they mirror varieties of pronunciation. In short, whereas people usually said *malki* and *markkhehèm*, they said, reversely and exceptionally, *bigh'dhi* and *kaspèhèm*, not for logical, but for euphonic, reasons. Such "irregularities" are perfectly natural; and more might have survived had not the Masorets done so much to get rid of anomalies, and reduce everything to an artificial level in Hebrew as we have it.

The case-endings (p. 35) might have been better illustrated from the Assyrian than from the Arabic. Hebrew probably had *mimmation*, like the former language, not *nunation*, like the latter: comp. the old accusatives אֶלְמִי, אֶלְמִי, and plur. ending -im (genitive). The *status constructus* originally ended in a vowel; consequently, the *Bindevocal*, whether *i* or *a*, is really a survival of that vowel. Therefore, to speak of "generally inserting a union-

vowel" is not correct (p. 39, cf. p. 125). The doctrine of a "helping qameç" in the plurals of Segholate nouns is startling. In these plurals the analogy of nouns with two stem-vowels has been followed (pp. 48, 50, 51, 55). As to the plural בְּרִי, one must ask why the *t* is hardened. If *bā-tim* is right, metheg is wrong. But metheg calls attention to the anomaly of qameç in the shut unaccented syllable. An assimilation of the radical *y* might be supposed; or, assuming the dagesh to be an error, we may say *bāyith*, plural (*b'yāthim*) *bāthim*; cf. Syriac *bāthē*, *bāthīn*. The explanation of the form בְּרִי (p. 18, cf. p. 51) is not satisfactory. It is not Resh that surrenders its vowel, for it never had one (primary form *paryum*). The interpolation of purely syntactical discussions in the morphology is a needless incongruity (pp. 69, 70; 88 sq.). The term "mood" is not much more appropriate than "tense" for the perfect and imperfect forms (states) of the verb; and it is incorrect to analyse רָקַעַל as "רָקַעַל thou (to) kill = thou wilt kill." רָקַעַל is as much a nominal form as קָטַל; cf. יָבֹרֵךְ, יָבֹרֵךְ, יָבֹרֵךְ. Form p. 84 one is prompted to ask what is "a dark vowel"? At p. 92 we read:

"The heavy prefix *wa* draws the tone to [? towards] itself. This explains the fact that the last syllable of the imperfect, when without affirmatives, in many cases either loses the tone (of course, only when the last syllable is an open one)," &c. [The italics are mine.]

What, then, of *wayyēshēb*, *wayyilāhēm*, *way'gāresh*? P. 104 should give the reason for the accentuation *qumā'ādōnay*. P. 115, in explaining the reason for עָשָׂה from עָשָׂה, should add "owing to false analogy." P. 129, surely Cain did not say, "My sin is too great for me to bear" (Gen. iv., 13); and "He cried with an exceeding great and bitter cry" represents the Hebrew of Gen. 27, 34 better than "he wept loud and bitterly." I do not think that "Accusativus Etymologicus" is preferable to "cognate accusative"; and I am sure that "union-vowel *a*" is no explanation of *'amīlām* (Ps. 118, 10). Is it not pausal *ā* for *ē*? or the cohortative with suffix?

C. J. BALL.

#### NOTES OF A PHILOLOGICAL TOUR.

##### I. FRANCE.

Paris: Aug. 2, 1886.

THE Bibliothèque Nationale contains two fragments of the treatise of the grammarian Eutychius, *De discernendis coniugationibus*, in an Irish hand of the ninth century. The first of these is bound up with a mass of miscellaneous fragments in a volume lettered "Fragmenta variorum codd. ad historiam scientias et litteras spectantium," numbered Latin 10,400; the second is contained in a similar volume, entitled "Fragmenta Codd.," and numbered Latin 11,411. The first (ff. 109, 110) corresponds with Lindemann's text (Lipsiae, 1831), pp. 156, 157; the second with the same text, pp. 192-197, 158-161. The following Old-Irish glosses (four of which are now partially illegible) are found in these fragments:

First Fragment, MS. Latin, 10,400.

Fo. 110, b. col. 1, *dingim* (gl. dilinio).

" " 2, *beicim* (gl. farceo): *sallim* (gl. condio).

Fo. 110, b. col. 3, *inneuth* 1. *fortugim* (gl. operio); \* *imeriuch*† (gl. garrio); in: *uth* 1. *coting* (gl. ligurrio).

" " 4, *nimialaugu* 1. *nadlaigiut* (gl. non minus).

Second Fragment, MS. Latin, 11,411.

Fo. 124 a. *meinbligim* (gl. scato scatis).

Fo. 124 b. *eithigtid* (gl. auceps).

Fo. 125 a. col. 1, :: *euth* (gl. litigo); *fogrigim* (gl. opsono); *crius* (gl. cingulum).

" " 2, *allas* (gl. subo [sic] sudor); *timmigim* (gl. mado); *f...* (gl. effutio).

Fo. 125 b. col. 6, *ath* (gl. uadum); *deregtith* (gl. scalprum); *folung* (gl. fulcio).

" " 7, *darcabaltith* (gl. municeps); *cabaltith* 1. *lemnith* (gl. auceps); *odb* (gl. obex; cleben 1. *lemnith* (gl. praeses).

" " 8, *solo* 1. *unigim* (gl. solamentum); *foro* 1. *trecatim* (gl. foramen); *lend* (gl. licumen); *demni-guth* (gl. munimen).

A lamentable attempt to edit and explain these glosses will be found in the *Revue Celtique*, v. 467-469.

Even the citations of the text in Lindemann's book are not immaculate. At least, in p. 161, note 52, l. 2, for *agmen* the MS. has *augmen*.

The Bibliothèque Nationale also contains a Middle-Irish MS., formerly marked "Ancien Fond, No. 8,175," but now "Celt. et Basque," No. 1." It contains 117 leaves in small folio, and the late Dr. J. H. Todd published a list of its contents in the *Proceedings of the Royal Irish Academy*, iii. 223-229. But I found that this list is neither complete nor accurate, and I therefore made another which will appear in the *Revue Celtique*. For the present it will suffice to say that the MS. contains (*inter alia*) Lives in Middle-Irish of the following Irish saints: Maignenn (fo. 30 a. 1); Mochua (32 a. 1, a fragment); Senán mac Gerrind (33 a. 2); Colum cille (53 a. 1); Patrick (74 a. 1, ἀκράτος); Brigit (76 b. 1); Brénann (81 b. 1); and that the tractate, entitled *Tenga Bithnua* "Ever-new Tongue" (fo. 24 a. 1-27 b. 1), is not, as Dr. Todd says, "a legend of Hell and its torments," but an account of a conversation between the sages of the Jews assembled on Mount Zion and the spirit of the apostle Philip, whose tongue, it seems, while he was preaching to the heathen, had been nine times cut out and nine times miraculously restored. In this conversation the apostle describes the creation of the world, the seven heavens, the marvels of the sea, the seventy-two kinds of wells, precious stones, trees, birds, stars, the twenty-four shapes of Adam's descendants, hell and its torments, doomsday and the destruction of the world, heaven and its happiness. It is a mass of curious mythological matter, and deserves to be published. A fuller copy is contained in the Duke of Devonshire's MS., the Book of Lisamore, fo. 46 a. 1-52 b. 1.

The language of this tractate is very old — perhaps as ancient as the tenth or eleventh century, when Old-Irish was becoming Middle-Irish. But the oldest monument of Celtic speech in Paris is the Gaulish inscriptions on the Gallo-Roman altars found in Notre Dame, and now preserved in

\* *Inneuth* means *opperior*: *fortugim* means *operio*.

† Perhaps *imeriuch*, the *e* seeming erased.

‡ The bookbinder has pasted thin paper over the *u*, which, however, can be seen by looking at the light through the leaf.

§ The glossator has mistaken *opsono* (I cater) for *opsono* (I interrupt by sound).

the garden of the Musée de Cluny. These inscriptions are, on the first altar, the bilingual (TARANVI) EVRISSE SENANI V(SE)ILO(N), corresponding with the Latin . . . IOVI . . . NAVTAE PABISIACI PVBLICE POSTERVN(T); on the second altar: ESVS and TARVOS \* TRIGARANVS; on the third altar: (C)ERNVNO(S) and SMER . . . . . I satisfied myself that M. Mowat's new reading, TRI \* GARANUS is certainly wrong. The old explanation—that TRIGARANVS (τρικράνος) is a compound adjectival u-stem in the nom. sg. masc. agreeing with *tarvos*—remains unshaken.

St. Germain: Aug. 3, 1886.

The linguistic materials in this wonderful museum of national antiquities, through which I had the privilege of being guided by MM. Bertrand and Gaidoz, are the plaster casts of almost all extant Gaulish inscriptions, a facsimile of the Gaulish lady's golden ring, lately found near Thiaucourt, with its legend *Adiantuneni Exvertini Nappietu*, and the original silver plate, found at Poitiers, with its mysterious words, half Gaulish, half Latin, which Siegfried tried to explain, and which seem to be a spell against impotence. Among the plaster casts the following was new to me: the original is on a patera in the museum of Dijon:

DEO \* ALISANV \* PAVLLINVS  
PRO CONIFOIO FIL \* SVO \*  
V. S. L. M.

Here *Alisanu* is the Gaulish dat. sg. of the god-name *Alisanos*. It occurs again in a purely Gaulish inscription, also at Dijon:

DOIRO \* SEGOMARI  
IEVRV \* ALISANV \*

"Doiros (son) of Segomāros made [this patera] for Alisanos."

Orléans: Aug. 7, 1883.

I have seen the palimpsest fragment of Sallust recently discovered in the library here, and I have carefully collated with the original the late Mr. Bradshaw's and Prof. Loth's transcripts of the Old-Breton glosses on No. 193. Bradshaw's readings are published in Kuhn's *Zeitschrift*, xxvi., pp. 425-492. Loth's in his *Vocabulaire Vieux Breton*, Paris, 1883. Where these scholars differ, Bradshaw is generally right; but in some cases both are wrong. The following are the readings of the MS.:

PROF. LOTH.	CODEX.
<i>dorguid</i> (gl. pithonicus)	p. 11, <i>darguid</i>
<i>gurlimun</i> (gl. dilinili)	p. 25, <i>gurlimunn</i>
<i>comairde</i> (gl. colligam)	p. 26, <i>comarde</i> (there is only a square dot between a and r)
<i>tiguotroulou</i> (gl. supellectilem)	p. 26, <i>tiguotrou lav</i>
<i>arimrot</i> (gl. functus est)	p. 28, <i>arimrat</i>
<i>hedo(?)</i> (gl. erant)	p. 32, „ <i>edo</i>
<i>incorit</i> (gl. quesitus)	p. 32, <i>incoint</i>
<i>ercolim</i> (gl. editai)	p. 36, <i>eriolim</i>
<i>deric</i> (gl. dictor mortis)	p. 40, <i>clericus</i>
<i>tinsot</i> (gl. sparsit)	p. 52, <i>tinsit</i>
<i>mined</i> (gl. minas)	p. 75, <i>comed</i>
<i>straul</i> (gl. calamidia)	p. 119, <i>straal</i>
<i>blinion</i> (gl. tebefacti)	p. 131, <i>bliniun</i>
<i>orderh</i> (gl. euidetis)	p. 133, <i>erdirh</i>
<i>docondomni</i> (gl. arcemus)	p. 133, <i>docondomni</i>
<i>pei</i> (gl. bellial)	p. 135, <i>pec(catum)</i>
<i>guinion</i> (gl. uinulas)	p. 142, <i>guiniou</i>
<i>arapred</i> (gl. prodigum)	p. 170, <i>araprael</i> (i.e., <i>araprec</i> )
<i>ocerou</i> (gl. hirsutis)	p. 177, <i>ocerou</i>
<i>edemnetic</i> (gl. desideratrix)	p. 188, <i>edeunnetic</i>

I found only one gloss which Bradshaw and Loth had overlooked. It is *hep* (gl. secus), p. 104. The context is: "Lex dicit pater non potest dare hereditatem filio dilectus secus filium odiosus." The colophon is as follows: "Iunobrus scripsit haec sancta sinoda. dicite animam eius in requiem erit. et habitaret in bapo. sine fine." One may say of Iunobrus, as Siegfried

said of Pughe, the Welsh lexicographer: "Peace to his stupid ashes!"

In the Historical Museum I have seen one or two interesting inscriptions. One to the goddess Clutonda, another on the pedestal of a bronze horse discovered in 1861 at Neuvy-en-Sullias:

Augusto Rudiobo sacrum  
Curia Cassiciate de sua pecunia dedit  
Servi Esumagius sacrovib [sic!] Seriomagius  
faciendum curaverunt.

Another, a beautifully cut inscription in the lapidary part of the museum, runs thus: "L. Cornelius magnus Atepomari filius civis Senonius curator Genabensium vivos sibi."

I had no time to verify the readings of the inscriptions on Greek rings preserved in this museum: ENAFATOC and \*YAAEAI (520). Nor did I see the bowl found in the Orléans cemetery with MANIVMVNT on the rim, the cup marked EVSHMA, the potter's names PERIS, LOCIR, VAROC, &c., the urn with VERTIA TIBERINO, the leaden sling-ball inscribed PETO CVLVM INVIAY (Octaviani), or, lastly, the marble tombstone on which one Livia bids farewell to her little son with the words VALE. MICA. AVREA, which suggests a new explanation of the Old-French *une mie* (eine geliebte).

WHITLEY STOKES.

#### SCIENCE NOTES.

AN important work on the *Diseases of Tropical Climates* is announced by Macmillan & Co. The author is Surgeon-General Maclean, formerly Professor of Military and Clinical Medicine in the Army Medical School, Netley Hospital.

MESSRS. LIPPINCOTT, of New York, have in the press a *Manual of North-American Birds*, by Mr. Robert Ridgway, one of the curators of the Smithsonian Institute, who adopts the nomenclature and other principles of the American Ornithological Union. It will have no less than 425 illustrations.

THE council of the Scottish Geographical Society, adopting the report of a special committee of the Royal Society of Edinburgh, have unanimously resolved "to support any movement having for its object the careful exploration of the Antarctic regions, as being certain to result in large and important accessions to our knowledge in geography, oceanography, meteorology, and other branches of physical science."

*Pond Life: Insects*. By E. A. Butler. (Sonnenschein.) This is only a small shilling volume, but the young student of the portion of entomology with which it deals will not easily find a book of any price or size that contains such an abundance of information suited to his practical needs. To say that it is crowded with facts would not be an appropriate expression, for Mr. Butler's style of writing, notwithstanding its extreme condensation, is singularly attractive and lucid. The book contains an introduction, which explains the classification of insects, giving also some useful hints as to the collection and preservation of specimens. Then follow six chapters, headed "The Surface," "The Middle Depths," "The Bottom," "Above the Surface," "The Margins," and "On the Water Plants." There are many well-drawn illustrations, and the only thing wanting to render the work perfect for its purpose is an index.

WE have received the last number of the *Mineralogical Magazine*, which contains several papers on Scottish minerals, including one by Mr. Andrew Taylor, on native hydrocarbons. The number opens with an article by Prof. Bonney, in which he describes a rare rock from the Val d'Aoste, in Piedmont, consisting mainly of garnets, hornblende, and glaucophane.

THE most notable article in the August number of the *Matériaux pour l'histoire de l'Homme*, is contributed by the Marquis de Nadaillac. This paper, entitled "La Guadeloupe pré-historique," describes certain ornamental objects in stone and wood, from some of the Lesser Antilles, especially Guadeloupe. In the preceding number, M. Cartailhac, the editor, has an interesting essay on "Sépultures adventives." The disturbance of prehistoric interments by subsequent burials accounts for various anachronisms which puzzle the explorer, such as the commingling of objects referable to distinct periods.

#### PHILOLOGY NOTES.

THE following classical works will be published by Messrs. Macmillan & Co. within the next few months: *Æschylus, Septem contra Thebas*, edited by Mr. A. W. Verrall; *The Rhetoric of Aristotle*, translated by Mr. J. Weldon, Head Master of Harrow; the first five books of Plato's *Republic*, edited by Mr. T. H. Warren, President of Magdalen College, Oxford; *Scenes from the Last Decade of Livy*, selected and edited by Mr. F. H. Rawlins, of Eton; and books xiii. and xiv. of Ovid's *Metamorphoses*, edited by Mr. C. Simmonds, of University College School. The last three form volumes of the "Classical Series." In the series of "Elementary Classics" will appear *Cæsar's Gallic War*, book iv., edited with introduction, notes, and vocabulary by Mr. C. Bryans, of Dulwich; and *Select Lives from Cornelius Nepos*, with introduction, notes, exercises, and vocabulary by Mr. G. S. Farnell, of St. Paul's School.

THE authorship of the Anglo-Saxon poem of "Andreas" has been very ably discussed by a young scholar, F. Ramhorst, in a dissertation presented for the degree of Ph.D. at Berlin. (*Das A.E. Gedicht vom Heiligen Andreas*; Berlin: Städe.) Herr Ramhorst maintains, against Fritzsche and Wülker, the correctness of the old view that the poem is by Cynewulf, and we think he has absolutely proved his case. Perhaps his most easily apprehended argument is the long list (extending to nearly four pages) of words common to the "Andreas" with the unquestioned works of Cynewulf, and almost entirely absent from all other Anglo-Saxon poetry. Another strong point is the frequent occurrence in the "Andreas" of whole lines identical, or nearly so, with lines found in the genuine poems; and Herr Ramhorst gives additional force to this argument by showing that Cynewulf was characteristically fond of repeating the same turn of expression in different works. He accepts Fritzsche's conclusion that the poet of the "Andreas" was acquainted with "Beowulf," but he shows that the kind of parallel passages on which Fritzsche relies are equally found in the "Elene." We should think it more probable that the author of the present form of "Beowulf" had borrowed from Cynewulf. Herr Ramhorst intimates that Prof. Cook's long-promised work on the Northumbrian dialect will contain conclusive proof of the northern origin of Cynewulf. We are a little sceptical on the point.

#### FINE ART.

JULES QUICHERAT'S REMAINS.

*Mélanges d'Archéologie et d'Histoire*. Vol. I. Par Jules Quicherat. (Paris: Picard.)

No sadder task can fall to the lot of any one of us than that of examining and sifting the papers and MSS. left behind him by a friend who is dead; and if, at the same time, this friend has been our teacher, the task becomes all the harder and all the more pathetic. To have to decide, often without one word of guidance from him, what is worthy of preser-



vation and publication, what had best be kept for the eyes of intimate friends only, or what had best sink into oblivion altogether as possessing no worth save the circumstance that here are the jottings of a vanished hand—this is a task the difficulty of which only those who have attempted it can realise. Hence it is that one opens the pages of a volume like the present with feelings of no little sympathy, and that one feels disposed to pass over any mistakes of judgment or of taste which may be found in it; and these, be it promptly said, are very few in number. Indeed, the only unfavourable criticism which I am willing to pass on the book is, that Quicherat's friends have been somewhat carried away by enthusiasm and affection, and have, perhaps, assigned him a higher place among the scientific men of France than a cooler judgment would have allowed.

On the death of Quicherat in 1882, his relatives handed over the work of editing all the writings, whether published or unpublished, "de leur ami et de leur maître" to seven of his pupils—Lalanne, Bordier, Delisle, Roy, De Lasteyrie, Chatelain, and Giry. The first task of these friends was to investigate in what state Quicherat had left his unpublished works, and next to search out and discover the journals and reviews in which the various papers, memoirs, and essays written by his pen had at various times appeared. After investigation and consultation, the plan decided upon by his seven pupils was to publish in succession four volumes, with the common title *Mélanges d'Archéologie et d'Histoire*, vol. i. to contain Quicherat's writings on Celtic, Roman, and Gallo-Roman Antiquities; vol. ii. his writings on the Archaeology of the Middle Ages; vol. iii. what he had written on the History of the Middle Ages; vol. iv. his finished Chapters on "l'Histoire de l'industrie et du commerce de la laine." The first of these volumes lies now before me. It begins with an account of Quicherat's life and labours from the pen of Robert de Lasteyrie; this is followed by an interesting bibliography of his writings—how numerous these were may be gathered from the fact that the account of them is divided under 365 different headings.

Jules Quicherat was born at Paris on October 13, 1814. He was a son of the people, his father being a simple artisan—a cabinetmaker by trade. Jules was the youngest of a numerous family of children, and fifteen years younger than his brother Louis Quicherat—a name well known in France as that of a learned Latin scholar. Through the kindness of a certain M. Lanneau, the two brothers were enabled to carry on their studies at the College of Sainte-Barbe. The college course of both was brilliant and successful; and through life Jules never missed an opportunity of asserting how much he owed morally as well as intellectually to the training he had received there. Very early he had shown a special aptitude for drawing, and an instinctive love of art. Seated on a bench in the schoolroom he used to cover the pages of his copy-books with sketches—some so excellent that his schoolfellows used eagerly to collect and preserve them. There is little doubt that had he yielded to his inclinations he would have become an artist instead of what he did

become—a learned man and a scholar; but he was too poor to follow his own tastes, and to enter upon a career so precarious as that of art. He contended himself, therefore, with keeping up constant intercourse with the artists who frequented the studio of Charlet, and with acquiring a facility in drawing which was of great use to him in later life. It was the advice of his brother Louis and the influence of the teaching of Michelet that decided his career. He resolved to undertake the course of studies given in the Ecole des Chartres. In 1835 he became a resident in the college, and in 1837 he finished the course and left the Ecole des Chartres with the diploma of "archiviste paléographe."

When he left college, Quicherat was appointed to assist Champollion Figeac in the *dépouillement* of the Royal Library of Paris. While engaged in this work, he never missed an opportunity of observing and taking note of any curious or unedited MSS. which passed under his eyes; and he collected together a number of texts, which he published some years later in the *Bibliothèque de l'Ecole des Chartres*. This same year (1837) he aided Champollion Figeac in the publication of the *Chartres latines sur papyrus du VII<sup>e</sup> siècle de l'ère chrétienne*, the property of the Bibliothèque royale.

Filled with gratitude to and affection for the Ecole des Chartres, Quicherat and some of his fellow students presently conceived the idea of publishing a work or series of works, which should win for their college the renown that they believed was its due. With this end in view, Quicherat and a number of the old pupils of the école formed themselves into a society for the publication of an archaeological and literary journal, and elected a committee, of which Quicherat was from the first the moving spirit. Through their activity and enthusiasm, the *Bibliothèque de l'Ecole des Chartres* took at once a distinguished rank among the scientific journals of France. For the first ten years, Quicherat worked unceasingly for it; and, although after this date he gave much of his time and energy to other objects, yet he never ceased to take a great interest in its welfare, and some of the last words he ever wrote were written for its pages. During forty years, from the year 1842—when the first number appeared, opening with a "Fragment inédit d'un versificateur latin sur les figures de rhétorique," contributed by Quicherat—to the year 1882, when he died, no fewer than eighty memoirs and papers were written by his pen. The variety of interest in the subjects which he treated of was remarkable; in all he proved himself to be at once a learned philologist, an exact and original historian, an ingenious archaeologist, and a thoughtful critic. His language and style were excellent. He could write his own language as only the most cultivated of Frenchmen can write French, borrowing from earlier writers their happiest expressions, while all the time he aroused the attention of his readers by the originality of his phrases and his thoughts.

Many of the fragments published in the *Bibliothèque de l'Ecole des Chartres* had been collected by Quicherat during his researches in the Royal Library of Paris. They consist of moral sentences, epigrams, fragments of Christian poetry, an idyll of the fifteenth

century, and so on. They possess no great intrinsic merit, but they are made interesting by the intelligent and thoughtful commentaries with which Quicherat has illustrated them. Several noteworthy discoveries of Quicherat come to light in these commentaries. Not that the fields he hunted over were, as he says himself, like those where "on voit les lièvres courir après que des chercheurs maladroits n'y ont trouvé que des lézards," but still very noteworthy discoveries for all that. To take an example. A certain MS. attributed a very poor epigram to Virgil—an epigram so little worthy of the great Latin poet that no editor had hitherto deigned to mention it, or annotate it. Quicherat drew it forth from oblivion, studied it, discussed it, and proved to demonstration (*Bibliothèque de l'Ecole des Chartres*, 1840, 1<sup>re</sup> série, t. II., p. 130-143) that it was not written by Virgilius Maro of Mantua, but by another Virgilius Maro, whose existence no one had before suspected.

The fourth and fifth volumes of Michelet's *Histoire de France*, describing with great eloquence the reign of Charles VII., which were published about the year 1840, aroused in Quicherat a deep interest in this particular period of French history, and led to his devoting a very great deal of time and thought to the study of Joan of Arc's life. He became filled with enthusiasm for the Maid of Orleans, whom he regarded not only as a heroine, but as a saint; and, wishing to make others know her story as intimately as he had come to know it, he resolved to publish a full account of her condemnation and of her rehabilitation. The Société de l'Histoire de France heartily supported Quicherat's project; and, in the year 1841, a volume appeared from his pen, containing an account of Joan's trial and condemnation. In 1844 and 1845 appeared two more volumes, containing the *procès de réhabilitation*; and in 1847 there were added two more volumes, in which he brought together all the evidence of contemporary writers, all the original deeds, all the historical passages, which the research of nine years had discovered and made him acquainted with. Not content with this, in the following year Quicherat brought out a short work of 167 pages—*Aperçus nouveaux sur l'Histoire de Jeanne d'Arc*, in which he summed up all that the most rigorous criticism could derive from the mass of documents published in the five preceding volumes. Indeed, Quicherat may justly be regarded as the historian of Joan of Arc; for what he has written and published on this subject is not only the most important work of his life, but is also in some respects the most important work existing with regard to the French heroine. No other writer has described in terms so sober and so convincing the singular characteristics of *La Pucelle*, nor has any writer described with equal force and truth what the state of France was in the reign of Charles VII.—the towns vanquished, but not subdued; the provinces conquered, but intensely hostile to their English conquerors, who, few in number, could never have held them in subjection without the aid of the Burgundians; the Royalists demoralised by the defeat of Verneuil; the French army discouraged, but still numerous, and powerfully aided by a crowd of partisans

ready to take the field. No one, not even Michelet, has better understood "l'intelligence, la pureté, le désintéressement de la Pucelle"; no one has described better the difficulties she had to encounter from those even who ought to have been her stoutest supporters and allies; no one has ever described more attractively or more touchingly

"cette Sainte du moyen âge, que le moyen âge a rejetée, et qui doit devenir la Sainte des temps modernes, . . . qui a confessé par sa mort bien des sentiments, pour lesquels il convient qu'il y ait encore des martyrs."

All that Quicherat has written on Joan of Arc will be contained in vol. iii. of the present work.

At the time when Quicherat left the Ecole des Chartes the science of French archaeology was still in its infancy. The old monuments of France were for the most part neglected or unknown. A few rare scholars like Du Sommerard were just beginning to call the attention of the public to these ruins of a past time, the artistic worth of which was still questioned, and the historic interest of which was scarcely understood. But Quicherat had only just left college and begun to study for himself, when he was struck with the idea how great an aid an investigation of the ancient monuments of France might bring to the study of French history. He began then by devoting all his free hours to travelling through France and visiting its museums and churches. Of these last he made sketches, and never neglected to note down any reflections which they suggested to him. Years passed, however, before Quicherat published anything on the subject of archaeology, or in any way made public his antiquarian discoveries, save in a few brief and unimportant notices in the *Bibliothèque de l'Ecole des Chartes*. Still, though this was so, trust and belief in Quicherat as an archaeologist as well as an historian were slowly but surely growing up among his contemporaries. Accordingly, in 1847, when the Ecole des Chartes was reconstituted on a new basis, and when the study of national archaeology was for the first time introduced there, Quicherat was appointed to draw up plans for and to conduct this new branch of study. He proved an excellent teacher. To quote M. de Lasteyrie:

"Jamais homme ne fut mieux doué pour l'enseignement. La précision et la méthode, ces qualités maîtresses qui distinguent tous ses écrits, ont été les traits caractéristiques de son cours."

Along with his talent of imparting knowledge Quicherat possessed another not less valuable: he could draw as well as talk, and at the same time that he addressed himself to the intellects of his pupils he used to speak to their eyes by means of skilfully and rapidly executed sketches. It was not a little interesting and delightful to listen to Quicherat explaining the development of Romanesque art, taking the basilica in its earliest beginnings, and following it on through all its transformations, and at the same time to watch his hand carrying out the development of his thought; to see fresh lines added to the sketch which he had traced; to see the drawing grow more complicated, according as he told of new transformations; to see, finally, a great church, with all its various parts and

portions, arise out of so simple an original building as the basilica. Quicherat's lectures on archaeology were never published; and it happened to him, as happens too often to the best of our teachers, that the thoughts which he was the first to conceive, and the principles which he was the first to originate, gradually became common property. All the generations of pupils who formed his audience revealed his ideas and principles to others, and spread the fame of them far and wide; and if it were still possible to go back to the source of the theories now believed and established concerning the monuments and ruins of France, we should find that a large part of these had been expounded for the first time in the lecture-room of the Ecole des Chartes.

Several papers by Quicherat were published in the *Revue archéologique*. One of these "De l'ogive et de l'architecture dite ogivale" (*Revue archéologique*, t. vii., 1850, p. 65-76) deserves not to be forgotten. In it Quicherat demonstrates by abundant proofs that modern archaeologists have completely misunderstood the meaning of the word *Ogive*—that in applying to a broken arch a term which had in all times served to designate one of the ribs of a gothic vaulted roof, they were robbing the name of one of the chief features of the architecture of the Middle Ages, and were running the risk of misinterpreting all the ancient texts where ogives are spoken of—at all events that they were producing a much to be regretted and unnecessary confusion of terms. In the year 1851, Quicherat began (also in the *Revue archéologique*) the publication of a series of articles on Romanesque architecture, in which he made generally known one of the essential points of his own teaching. Looking for the causes which have conducted to bring about the successive transformations of the architecture of the eleventh into that of the twelfth century, he developed the theory, then absolutely new, that the principle of all progress in Romanesque architecture is to be found in the vaulted roof. It was the desire of giving vaulted roofs to their churches which forced builders, about the year 1000, to abandon the ancient proportions of the Latin basilica. It was the persevering effort which they made to support the weight of the vault that called out their genius, inspired their imagination, and developed their art.

It is curious to think of Quicherat as a lecturer on diplomacy, as well as on history and archaeology. When, in the year 1849, he was appointed a professor (he had up to this time been a lecturer only), the task of teaching *la diplomatie française* was added to his other duties. He discharged the duties of this new office most conscientiously, but one can hardly imagine that the work was congenial to him. None of these lectures, and almost none of his notes, have been preserved. Fragments of them were, however, published from time to time in the *Bibliothèque de l'Ecole des Chartes*.

During the ten years 1859 to 1869, a great part of Quicherat's time and attention were absorbed in a literary warfare, which the *savants* of France have not forgotten, as to the true position of the Gallic Alesia. (See vol. i., pp. 468-574.) An architect of Besançon, by name Alphonse Delacroix, struck by the coincidence between certain ancient texts and

certain local traditions, thought he could prove that Alesia (the last stronghold of the Kelts in Gaul, where Caesar finally defeated their brave leader Vercingetorix) was to be sought, not, as was commonly believed, at Alise in Auxois, but in the stately Alaise in Franche Comté. This new theory, cleverly set forth by its author, attracted and misled Quicherat. He made known his opinions about it in an article in the *Athenaeum français*; and thus began a prolonged and violent discussion, into which he threw himself with all the ardour of sincere conviction. Whether his reasoning was conclusive or not, I scarcely feel myself competent to decide. He supported his opinion that Alaise, not Alise, was the *oppidum* described by Caesar with great erudition, and with never-failing patience; but I cannot help feeling, interesting though the point in dispute no doubt is, that Quicherat wasted far too many precious hours over it—hours which he might have spent far more usefully and fruitfully in other scientific studies.

His learning and never-failing patience were fully recognised by his contemporaries, and many honours and offices of distinction were conferred upon him. In 1849 he was admitted into the Société des Antiquaires de France; in 1855 he was chosen one of the Comité des Travaux historiques et des Sociétés savantes; the Minister of the Interior caused him to be appointed successively Member of the Commission des missions scientifiques, of the Commission des souscriptions aux ouvrages d'art, of the Commission des archives, and of the Commission des monuments historiques; while in 1871 he was named Director of the Ecole des Chartes. Two more honours which fell to his share must not be omitted—the prize founded for their college by M. Jean Reynaud was awarded to him by the Ecole des Chartes, and on June 2, 1880, at the annual banquet of the Société de l'Ecole des Chartes; Quicherat's pupils presented him, in token of their gratitude and affection, with a reproduction of the Jeanne d'Arc by Fremiet. This last touched him and gratified him much. It recalled vividly to his mind his earliest and his best work, and it did homage to the patriotic devotion which he had vowed

"A cette Jeanne au nom trois fois béni,  
Dont il avait rajeuni  
A tout jamais l'antique gloire."

His life had been an arduous one; and from the year 1870, the events of which time seem to have saddened and darkened the later years of his life, it was evident to his friends that his health and strength were failing. He died at the age of sixty-eight on April 8, 1882.

Quicherat was a very learned man, a careful and accurate scholar, a most painstaking and faithful worker. If we believe his friends and pupils to be mistaken in exalting him to the level of a philosopher and man of genius, this should not lead us to forget the beauty of his character, and the excellence of his talents—his sincerity and patience, his critical power, and his originality of thought.

I have thought it better, on the whole, to describe what the book will be when completed, rather than to describe merely the contents of vol. i. The present volume ends



with a carefully compiled index, and with a series of excellent drawings from Quicherat's hand, illustrative of Gallo-Roman antiquities.

JANE LEE.

#### CORRESPONDENCE.

##### THE RUNIC CROSSES IN THE ISLE OF MAN.

Settrington, York: Sept. 20, 1886.

The quotation which Mr. Black gives from Munch does not, I think, bear out his conclusion as to the essential agreement of Munch's results with those at which I have arrived.

In the first place it can hardly be denied that Munch was entirely in error as to the relative priority of the two alphabets. His argument as to the later date of the Nial Lumcum cross falls therefore to the ground.

In the next place it is agreed that the Manx crosses must extend over a considerable period. The stones carved by Gaut, which Munch seems to have thought were comparatively late, he attributes to the eleventh century; whereas I place them at the very beginning of the series, and attribute them to the twelfth. There would thus be a very considerable difference between us as to the date both of the earliest and of the latest crosses, though the end of his series overlaps the beginning of mine.

Mr. Bradley differs from me as to the relative date of the Nial Lumcum cross. No doubt there is a balance of probabilities to be considered. It is not denied by him that on this cross the art is more archaic, and also that the palaeography belongs to an earlier runic type than in the case of any other cross in the island. On these grounds I consider it the most ancient. This would imply, as Mr. Bradley shows, that it was made by Gaut. But Mr. Bradley argues that it was not one of Gaut's crosses, because in inscriptions which bear his name we find somewhat newer forms of three runes. He considers that the Nial Lumcum cross was the work of a later artist, "who came from a part of Scandinavia where the older runes were still retained." A fatal difficulty in the way of this hypothesis is that this cross, executed, it is supposed, by the newly arrived Scandinavian artist, bears no trace of Scandinavian art, but affords the purest example in the island of the old Celtic style of ornament. Hence I adhere to the opinion that the more archaic art and the more archaic alphabet of the Nial Lumcum cross point to an earlier rather than a later date; and I see no great difficulty in the supposition that Gaut, in his maturer years, should have adopted the newer forms of the three runes—more especially when he found that these new forms were easier cut on the stone, and less liable to chip. This, of course, was the very reason why they came to be developed.

ISAAC TAYLOR.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN W. BRADLEY, who is already known for his *Manual of Illumination* and his account of Attavante, the Florentine miniaturist, has in preparation a Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists, from the establishment of Christianity down to the seventeenth century. The work, which is to a great extent compiled from inedited sources, will contain references to the works of the artists named, and also notices of their patrons. It will be published by Mr. Quaritch.

"*Sententiae Artis*" is the title of a new volume by Mr. Harry Quilter now passing through the press. It consists of a selection from his contributions to periodical literature, revised and extended so as to form a complete treasury of hints and helps for students and lovers of art. One

division is devoted to "critical precepts," another to the application of these to the works of well-known artists, and a third is intended to help the amateur or the young painter in the beginning of his career. The book will be published immediately by Messrs. Isbister.

A SECOND edition of *Naukratis*, the third memoir of the Egypt Exploration Fund (1886), and a second edition of *Tanis I.*, the second memoir published by the same society (1885), are in preparation.

THE School of Art Woodcarving which was formerly held at the Royal Albert Hall, South Kensington, but removed a year ago to the City and Guilds Institute, has been re-opened after the usual summer vacation. During the past year the students have been engaged on several chimney-pieces and other architectural works, the revival of architectonic carving being one of the principal aims of the committee of the school. To bring the benefits of the school more within the reach of the artisan class, a remission of half fees for the evening class has been made to artisan students connected with the trade, and instruction by correspondence is also given. One or two of the free studentships in the evening classes, maintained by the institute, are now vacant.

#### MUSIC.

##### THE WOLVERHAMPTON MUSICAL FESTIVAL.

TRIENNIAL musical festivals have been held in Wolverhampton for nearly twenty years; but until 1883 the enterprise was of an extremely humble character, consisting merely of two concerts on one day. In 1883 this day of small things developed into two days with four concerts. The committee, encouraged by increased support, decided to advance a step further, and to make the festival of this year an event of more than local interest. So they commissioned two English composers to write works specially for it, and the course adopted has been fully justified by the results. The two novelties have achieved success. The committee will thus gain confidence, will strive to make the future more glorious than the past; and in time to come Wolverhampton may become as famous for its new works as Birmingham, Leeds, or Norwich.

The "Messiah" was given on Thursday morning, September 16, and, as usual, Handel's masterpiece drew a large audience. The performance, if not all that could be desired, was a very creditable one. The vocalists were Mdme. Valleria, Mrs. Hutchinson, Miss Hilda Wilson, and Messrs. Piercy and Santley. In the evening Dr. Swinnerton Heap's dramatic cantata, "The Maid of Ascolat," was produced under the direction of the composer, who is conductor of the festival. The book is from the pen of the well-known musical critic, Mr. Desmond L. Ryan. Judged as poetry, we find it unequal in merit. Some of the lines are very good, but others are weak. Mr. Ryan explains in a short preface that it was simply his purpose to compile a book full of opportunities for various musical treatment; and in this he has certainly succeeded, though some of the opportunities for concerted music are of an old-fashioned type. The story from the Arthurian legends treats of the unhappy love of Elaine, the "lily maid," for knight Lancelot, and of her death. The librettist has added to the story by introducing the "Spirits of the River." When the queen, Guinevere, flings the diamonds into the flood, they welcome back their treasure, and sing of its fatal spell; and they are heard again at the end of the work. The idea is borrowed from Wagner; and, besides, these nymphs seem an

unnecessary and dramatically ineffective addition. Dr. Heap's music is cleverly written, and a great deal of it very pleasing. Throughout the cantata however there is a uniformity of style which renders it tedious. Power of characterisation is not yet one of the composer's strong points. Among the best numbers of the work we would name the chorus of Maidens and that of the Minstrels in the first scene, the instrumental March and the first chorus in the second, and Lancelot's song and the chorus, "See on the Flood" in the fourth scene. The orchestration is at times effective, although as a whole the music is too heavily scored. Mrs. Hutchinson sang the soprano music well, though at times she found it trying to her voice. Mdme. Trebelli was excellent as Guinevere. Mr. Watkin Mills and Mr. Grice did justice to their parts, while Mr. E. Lloyd won special honours for his admirable delivery of the Lancelot music. His rendering of the solo, "O my Queen," elicited rapturous applause, and he was forced to repeat it. The song itself is likely to become popular. The choir had evidently practised the work with care, and the choruses were given with great spirit. At the close the composer-conductor was recalled, and received with much enthusiasm. Dr. Heap has done much for the cause of music in Wolverhampton, and it must have been very gratifying to him to find that his cantata had given such satisfaction. The work is dedicated to Sir G. A. Macfarren, who was present, and who also received an ovation.

On Friday morning Dvorák's "Stabat Mater" was given. This was a severe test for the Wolverhampton choir, and we must frankly say that its difficulties proved a little too much for them. Still we were glad to find that the committee seemed to think that they must give a work which has become so celebrated. We know not what the composer may accomplish in the future, but his "Stabat Mater" has already secured for him world-wide fame. Mrs. Hutchinson was scarcely at her ease in the soprano music. Mdme. Trebelli sang well, but her rendering of the "Inflammatus" was in the spirit of the stage rather than the church. Mr. Watkin Mills was correct, but cold. Of Mr. Lloyd there is no occasion to speak. The second part of the programme included Beethoven's C minor Symphony, and Mendelssohn's "Lauda Sion." In judging of the performance of the symphony, it must be remembered that the orchestra is composed of local men, assisted by a few London players, with Mr. J. T. Carrodus as leader. By the side of renderings of the work such as we hear in London this one at Wolverhampton would make but a poor show. We must, however, take the will for the deed, and recognise the enterprise of the conductor and the courage of the players. The last movement was given with much spirit, and was by far the best rendered of the four. On Friday evening came the second novelty, Mr. F. Corder's cantata, "The Bridal of Triermain." About the libretto, which is adapted from Scott's poem by the composer himself, there is no necessity to speak. The story of Gyneth, daughter of King Arthur—who was put to sleep for 500 years by the enchanter Merlin, and who was at length awakened by Sir Roland, Lord of Triermain, and became his bride—must be familiar to our readers. The original poem has been reduced to its narrowest practicable limits. Mr. Corder is known as an accomplished musician, and an orchestral suite of his, entitled "In the Black Forest," has been favourably received both at home and abroad. He has now shown us what he can do in vocal music; and his new work promises favourably for his opera, which has been accepted by Mr. Carl Rosa, and which will be produced early next year. Mr. Corder does not despise tune in the popular sense of the word. There is plenty of it in this cantata,

and the only objection that can be raised is that some of it is not particularly original. But, in the matter of melody, to be thoroughly original in these days is a difficult thing indeed. Mr. Corder has, however, a way of colouring his music by means of piquant harmonies and clever orchestral effects, so that much that is really old appears new. Now and then he is tempted to lay on his colours too thickly, and of course the effect is to a certain extent *manqué*. He makes use of representative themes, and in their employment has shown considerable skill. The chief one is the "Sleep" motive. It forms the principal subject in the Nocturne, an instrumental movement near the opening, and is skilfully introduced in the doom pronounced by Merlin, and in the following quartett, in which is described how

"on Gyneth's eye  
Slumber's load begins to lie."

A successful number of the work is the soprano and bass solo and chorus, "In days e'en minstrels." The way in which the chorus repeats short phrases of the solo voices reminds one of the "Spectre's Bride"; and indeed the influence of Dvorák is strongly manifest in a later number of the work. The "doom" music already mentioned is exceedingly effective. The sights seen and sounds heard by Sir Roland in the lonely valley of St. John are described in a picturesque manner in the first number of the second part. The effect of the "mysterious midnight bell" is curious and novel. A note is given out *forte* by brass instruments, while two flutes and cello sustain softly those notes which are heard as over-tones when a bell is struck. The chorus, "Gentle knight," will prove a pleasing addition to the limited repertoire of pieces for female voices. The solo for contralto (admirably sung by Miss Hilda Wilson) is very quaint and effective. The final chorus is not one of the best numbers. The work was well performed. The soloists were M<sup>rs</sup>. Valleria, Miss Hilda Wilson, and Messrs. Piercy and Santley. Mr. Piercy sang remarkably well. It was, in fact, his best appearance. Of Miss Wilson we have already spoken. About the other two comment is unnecessary. Mr. F. Corder, who conducted his work, was recalled at the close, and received the usual honours. The choir sang with immense spirit, and the preparation of the work had been to them evidently a labour of love. The orchestra, too, deserves a word of praise for the manner in which it performed its arduous duty. The programme of the second part included a miscellaneous selection of vocal and instrumental music.

We would, in closing, say one word about the Wolverhampton Choir. It comprises about 210 members, but the voices are not evenly balanced. The basses are very powerful, and too strong for the rest of the choir as at present constituted. The quality of tone of the sopranos is not rich, nor is their style of singing particularly refined.

We have now only to congratulate the managers and the conductor, Dr. Heap, on their present success—for success it has been, in spite of shortcomings—and to wish them prosperity in the future.

J. S. SHEDLOCK.

#### MUSIC NOTES.

THE concerts of the Hackney Choral Association will take place on the following dates: November 1, and December 13 of this year, and February 21, and April 25, 1887. The principal works announced are Dvorák's "Spectre's Bride," Spohr's "Calvary," Mr. F. H. Cowen's "Sleeping Beauty," and Mr. E. Prout's Symphony in F

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